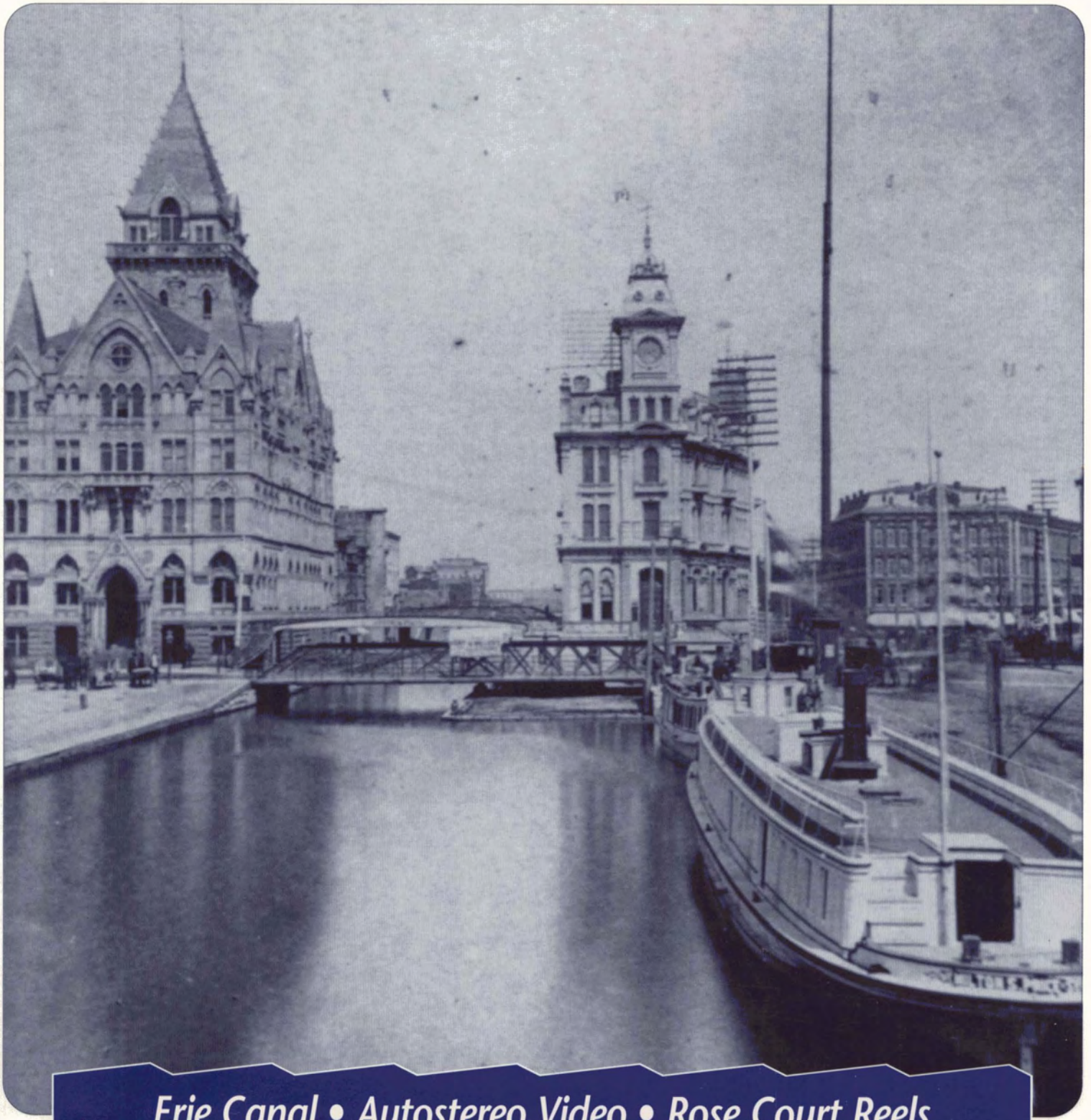
THE MAGAZINE OF 3-DIMENSIONAL IMAGING, PAST & PRESENT

January/February 1996
Volume 22, Number 6

STEREO WORLD

A Publication of
NATIONAL
STEREOSCOPIC
ASSOCIATION, INC.



Erie Canal • Autostereo Video • Rose Court Reels

3D Assignment

First "Weather" Entries

Entries have started arriving in our Weather assignment, but it could hardly be called a blizzard. We know there are plenty of interesting weather related stereos out there, just waiting to be shared with *Stereo World* readers. Remember, entries don't have to document storms that resulted in the declaration of a disaster area. Localized and benign conditions can result in some exceptional views of scenes that are accessible and often unnoticed by others.

Just in time to offer a little encouragement, S&D Enterprises of Zion, IL, has announced that they will send one box of their No. 3300 EMDE stereo slide binders to each stereographer whose work appears on the Assignment 3-D *page, starting with the current Assignment.*

Current Assignment: "Weather"

This category is really wide open. It could involve obvious views like snow scenes or wind damage, or things like close-ups of rain or dew covered leaves, ice encrusted flower buds, mud puddles, flooded fields, dry cracked earth, etc. Any image of "weather" itself in action (hypers of lightning or a tornado would be ideal!) or images in which the effects of weather have had a visible, short term effect (this means *other* than formations created by centuries of normal erosion) are what we have in mind. On other words, "weather" here refers to conditions at least slightly beyond a calm sunny or overcast day. Anything from a rain shower to a hurricane or a light frost to a blizzard would qualify. Deadline for entries in the "Weather" assignment is July 7, 1996.

"Traffic Jam in Cambridge" by Louis B. King of Somerville, MA. When trolley bus power lines were damaged during a January 12, 1996 snowstorm in Cambridge, Ma, Traffic was rerouted to this side street. The resulting snowy traffic jam was captured with a Kodak stereo camera on Fujichrome Sensia.

"Chesterfield Flood" by Derek Leath of St. Louis, MO, was taken nine months after the Mississippi flood of 1993 in Chesterfield Valley. This house was completely submerged and cleanup was far from complete. Realist 3.5, Ektachrome EPP.

The Rules:

As space allows (and depending on the response) judges will select for publication in each issue at least two of the best views submitted by press time. Rather than tag images as first, second or third place winners, the idea will be to present as many good stereographs as possible from among those submitted.

Anyone and any image in any print or slide format is eligible. (Keep in mind that images will be reproduced in black and white.) Include all relevant caption material and technical data as well as your name and address. Each entrant may submit up to 6 images per assignment.

Any stereographer, amateur or professional, is eligible. Stereos which have won

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ON THE COVER

The Erie Canal as it passed through the center of downtown Syracuse, NY is the subject of one of the rare stereoviews of the famous commercial waterway in Daniel Aquilino's article "The Erie Canal in Early Stereoviews." The two ornate buildings seen here still stand but the canal, which also connected NSA convention site Rochester with the area west of Lake Erie, is now Erie Boulevard in Syracuse.

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Member, International Stereoscopic Union

COMMENTS AND OBSERVATIONS
by John Dennis

Editor's View

It's the END of your WORLD unless...

If you haven't done it yet, dig that NSA renewal notice out of the stack of mail on your desk and send it in! As listed below, the features already lined up for *Stereo World's* 23rd year are more than enough to make it a worthwhile investment, and the many fascinating surprise items that will inevitably arrive over the coming months will make it even *more* so.

It's YOU!

Unlike the pledge breaks on PBS stations, *Stereo World* doesn't interrupt features with appeals for renewed memberships and added donations of money. BUT THAT DOESN'T MEAN WE DON'T NEED IT! Your basic support, as expressed through membership fees, letters, articles, ideas, volunteer work, etc. keeps the NSA going. But while that level of support may cover expenses like printing and mailing, needed expansion and improvements *depend* on donations from members able to add a little extra to their renewal checks. (Don't worry—if you've already sent in your renewal, we'll still be happy to accept donations at any time!)

Along with our continuing efforts to provide help with historical research and photographic copying expenses, donations can allow expansion of the NSA through efforts such as sending sample copies of *SW* with viewers to media people, 3-D imaging researchers and firms, magazine distributors, and other potentially interested people or institutions. Some highly targeted advertising can even be done when funding allows, and new NSA brochures can be produced and distributed at photographica shows, camera stores, etc. Following a variety of recent expense increases, more use of full color printing will also depend largely on members' contributions.

The impressive NSA and *Stereo World* pages on the World Wide Web are donated by NSA member Bob Mannle but the magazine itself is not yet "on line" even to the extent of having the minimal Email, fax, or text scanning technology that would keep us in closer touch with the rapidly growing stereoscopic aspects of the world of electronic imaging and communication. New members continue to express their surprise and delight at finding the NSA—often largely by accident. It's YOU the existing members who can help us improve our ability to reach and impress the thousands of potential new members who could get so much from—and bring so much to—the NSA and *Stereo World*.

Coming *Stereo World* Features for 1996-97

Except for the first two, the articles listed here are in no particular order of publication. Thanks in part to the efforts of new Stereo World *Associate Editors Dean Jacobowitz, Karen White and Tim White, our list includes more and better features than ever before. Several additional features likely to appear soon weren't listed only because their texts or illustrations aren't actually in our files yet. As in past years, timely articles on the latest stereo camera, video or computer technology will arrive in roughly equal numbers to the features listed here, some of which will run two or three to an issue.*

THE REALIST MACRO STEREO CAMERA SYSTEM examines in detailed text and illustrations the design and production of this unique camera and its accessories. An associated article covers the early handmade macro stereo cameras, the stereography, and the career of the camera's inventor, Clarence G. Henning. This long awaited feature will appear in the first issue of Vol. 23.

SENECA RAY STODDARD not only documented New York's Adirondack region from the late 1860s to the turn of the century, but through his photography and lectures helped preserve the area with the 1892 creation of Adirondack Park. Our feature on his life and work will include several of his most impressive views of a part of New York State not far from the site of the 1996 NSA Convention in Rochester.

TERMINATOR 2 3-D will add depth to a wild array of other high-tech, computerized special effects in the newest attraction at Universal Studio theme park in Florida. *Stereo World's* detailed coverage will go behind the scenes for a stereo-illustrated explanation of the 3-D techniques involved in filming and creating this first 3-D installation (to be the world's largest) based entirely on an existing feature film and using the same cast.

INSIDE THE GRAF ZEPPELIN details the history of this subject in one of Keystone's most famous views—"The Graf Zeppelin Flying over the Pyramids." Our feature is illustrated through a passengers' souvenir stereo set of the 1920s revealing the construction and interior cabin details of the famous airship.

THE STEREO DIARY OF JOHN P. DOREMUS presents this unique stereographer's story in his own words, recorded as he traveled the length of the Mississippi River in his floating photographic gallery stereographing the towns and people he passed. Some of the best of his amazing views will illustrate the feature, selected from among the nearly 400 images that remain of the approximately 4,000 he took during his three years on the river.

STEREO-OPTIKS AND JOHN P. MEDDERS is the amazing story of a dedicated amateur stereographer who organized, in 1936, an international organization of stereo enthusiasts 40 years ahead of today's ISU and NSA. Between the late '30s and the mid '50s, Medders shot thousands of stereos of everything from street scenes to shops, railroads, children and circuses—many of which will appear in our feature article.

WILSON'S SCENES OF THE ORIENT—THE ARABIA SERIES includes some of the most dramatic accounts ever published of a 19th century stereography

(Continued on page 21)

READER'S COMMENTS AND QUESTIONS

Letters

Internet Intrigue

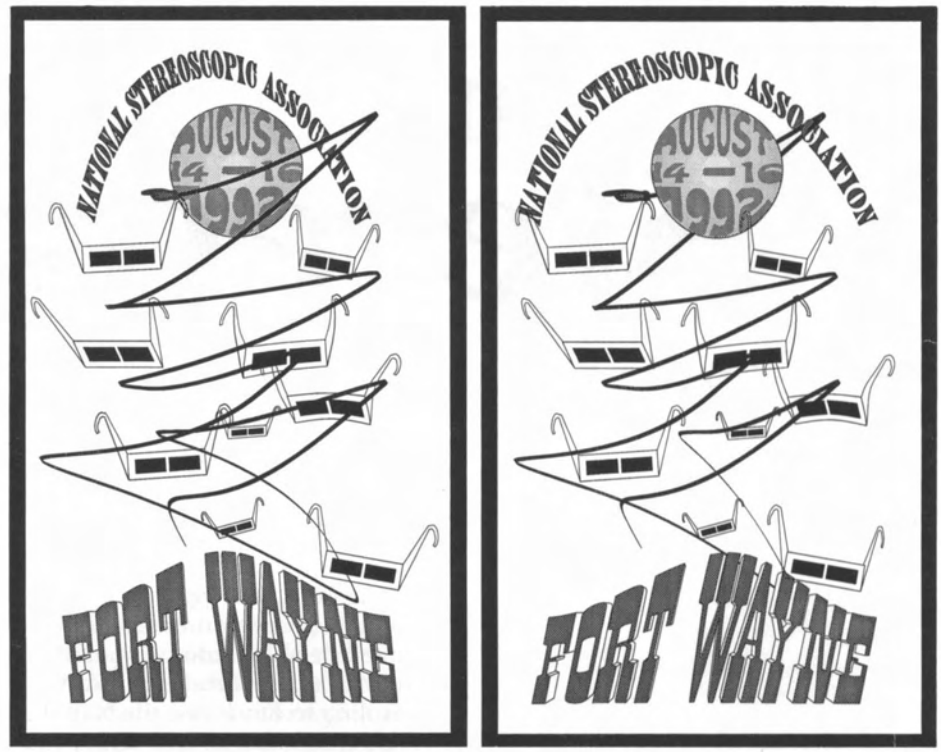
Gadzooks! Stereo Theft on the Internet! Information Highway Binocular Robbery! To explain...

You may recall a X-eyed stereogram I created for the Fort Wayne NSA convention in 1992 [shown here]. So you can imagine my surprise when I did a routine search last night for "stereoscopic" in the newest Netscape and came up with somebody's use of my old design, which had been oddly reconverted to advertise a stereo design service. I'm really more amused than annoyed by this appropriation, and thought it might make for a newsworthy comment.

Incidentally, I think the NSA and *SW* websites are terrific. I'm now in the process of building a home page for Babylonian Productions. This marriage of cyber-and stereospace can only bring good things for those of us who truly appreciate having two eyes.

Again, keep up the good work.

Standish D. Lawder
Denver, CO



Standish Lawder's original stereogram (reduced and oriented for normal viewing) as handed out at the Fort Wayne convention where he presented an innovative show at the Stereo Theater. Labeled "Special" and found via Netscape's Infoseek, the Internet version copies the identical 3-D pattern of glasses and shaped text, which now reads "IE GRAPHICS" at the bottom and "IE STEREOSCOPIC GRAPHICS" arched across the top.

DO NOT BEND

Can you please make the "Please Do Not Bend" into a *very large* notice so that postal employees who pride themselves on stuffing everything foldable into my P.O. box will notice it? I suggest moving it to a space above the address and using very large, bold type. I am so tired of complaining to my local P.O. (which never seems to prevent a recurrence) and of trying to flatten my *SW* back into shape. Thanks. I love *Stereo World* !

Irene Suess
S. Laguna, CA

Tightened postal rules on non-profit mailings require that the name of the organization (in this case the National Stereoscopic Association) be larger than anything else on the envelope. Pre-1995 envelopes had both "STEREO WORLD" and "Please Do Not Bend" in larger type than on the new envelopes. We'll inquire about some alternative the next time more envelopes are printed. The only absolute guarantee of a flat magazine may be to include a piece of plywood with every one—which besides boosting postage costs by an arm and a leg would probably rip the envelope from the inside anyway.

- Ed.

Remembering Guy Madison

Guy Madison, a 1940s-'50s matinee actor in more than 85 motion pictures and best known for his 1951-58 TV role as Marshal James Butler Hickok, died February 6, 1996, at the Desert Hospital Hospice in Palm Springs, California, of emphysema.

Madison, whose real name was Robert Ozell Moseley, was born in Bakersfield, CA and began his movie career with 1944's *Since You Went Away.* Because of his fame as the lead of the TV series *The Adventures of Wild Bill Hickok,* Madison was given the lead role as the civilian scout of the 1953 3-D cult-classic *The Charge at Feather River.*

This was the first 3-D color western film release and the second 3-D film released by Warner Brothers after their successful *House of Wax. Charge at Feather River* was one of the top 25 most financially successful films of 1953.

Ironically, the actors first offered the starring role were Gary Cooper and then Gregory Peck, who both turned it down. Madison was offered the role and shown the script only because a son of a talent scout was a fan of his show and insisted that he should play it.

Madison's only other 3-D motion picture was 1954's western cavalry film *The Command* [AKA *Rear Guard*], which had the unique distinction of being filmed simultaneously in 3-D and widescreen cinemaScope [or possibly Vistarama]. However, only the widescreen version was ever released to theaters with the 3-D version never shown.

Gary S. Mangiacopra
Milford, CT

The Erie Canal in Early Stereoviews

by Dan Aquilino

Following the American Revolution, settlers began moving into the newly won territories west of the Appalachian Mountains. Spanning the nation from Canada to Alabama, the Appalachians split the new country in two. Only three tolerable routes west existed; the Wilderness Road from North Carolina to Kentucky, the National Road from Maryland to Ohio, and the Mohawk Turnpike from the Hudson River through upstate New York to Lake Ontario. The National and Wilderness roads were nothing more than trails big enough for a traveler on horseback. The only real gap through the Mountains was the Mohawk Valley, and the trail along the Mohawk became the favored route for emigrants moving west.

The journey along the Mohawk was no easy task. Unlike the Hudson, the Mohawk River was filled with dangerous rapids, falls and rock choked sections where no boat could get through. From the Hudson, a traveler would have to load his family on wagons and travel 17 miles along a rough trail from Albany to Schenectady where the river became somewhat tamer. There he would hire a boat and boatman to pole them up river to Little Falls. There, the boat and all

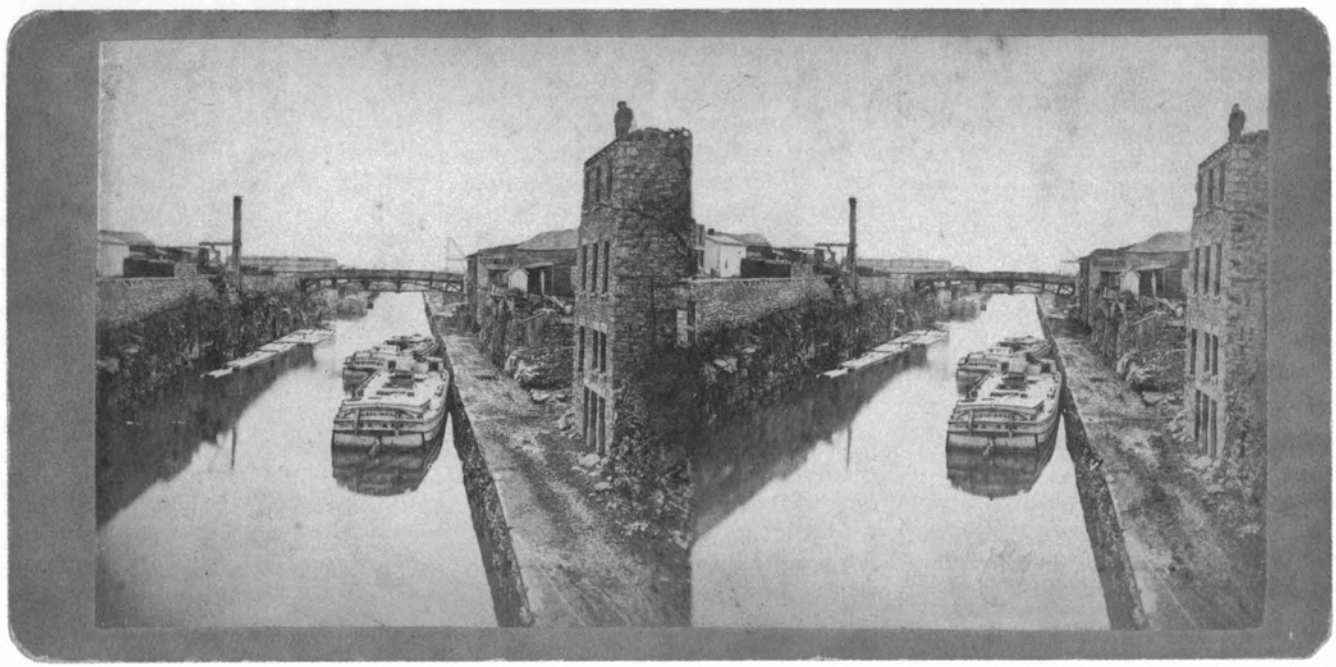
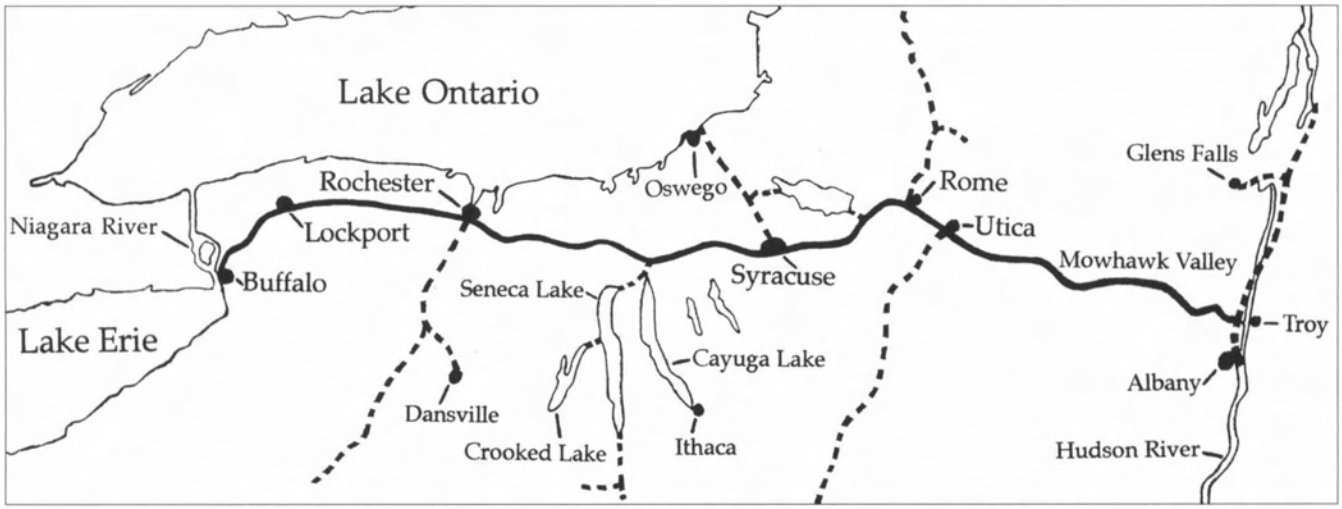


Fig. 1. A typical scene on the Erie Canal. Note the towpath on the right side of the canal.



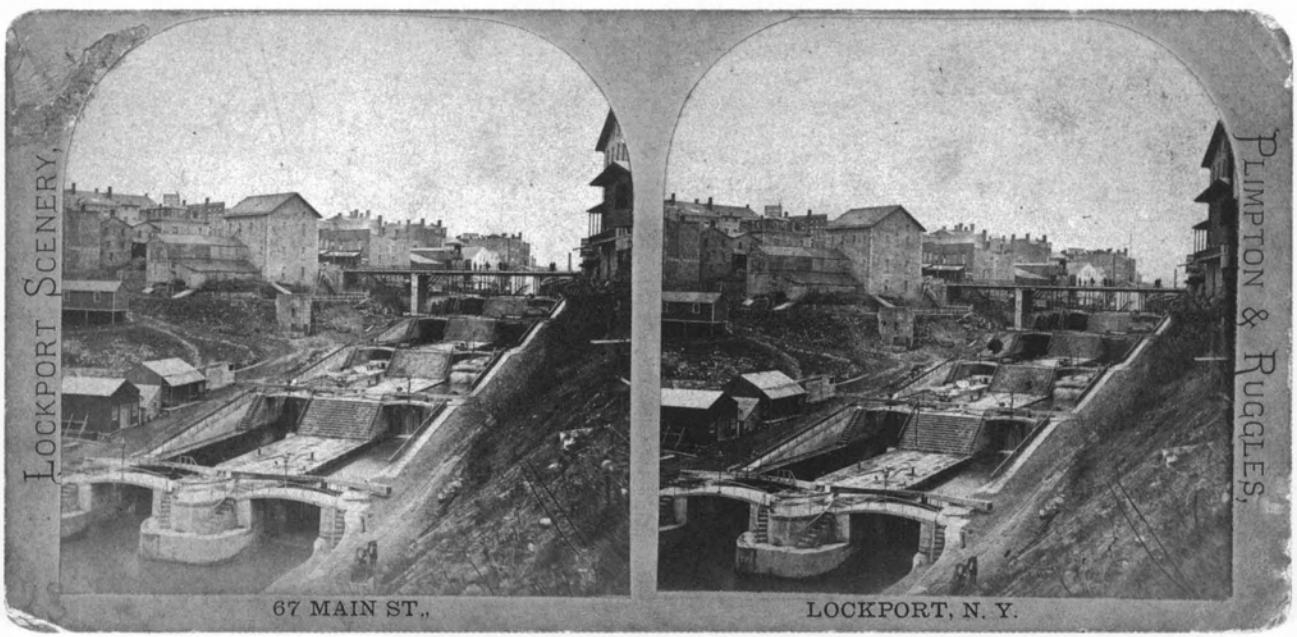
Route of the Erie Canal (solid line) and connecting canals (broken lines) from Buffalo to the Hudson River.

its cargo had to be carried around the falls before continuing up river. When the river became too narrow to use, the travelers got into wagons again for the journey to Lake Ontario where a boat would be hired to take them across the lake to the Niagara River. Again another wagon was hired to move them around the Niagara Falls and rapids. Finally, upon reaching Buffalo, another boat would take them across Lake Erie to the western territories.

Despite the difficulties of this route, the number of people using it steadily increased. Letters and stories from the west spurred emigration. Reports of rich farmland and abundant wildlife caused many a New England farmer to give up his poor, rocky farmland and move west. People in the cities and European immigrants seeking a better life joined the flow of people moving west.

As emigration increased, clearly a better and easier way of travel was needed. In addition, eastern merchants began clamoring for an economical way to ship the tools and goods they produced to the growing western population. It was in this atmosphere, around the year 1810, that the then mayor of New York City, DeWitt Clinton, took up the cause of building a 363 mile long canal across New

Fig. 2. Plimpton & Ruggles, "Lockport, N.Y." The "Lockport Five," a double set of five locks. Note boats in locks near center.



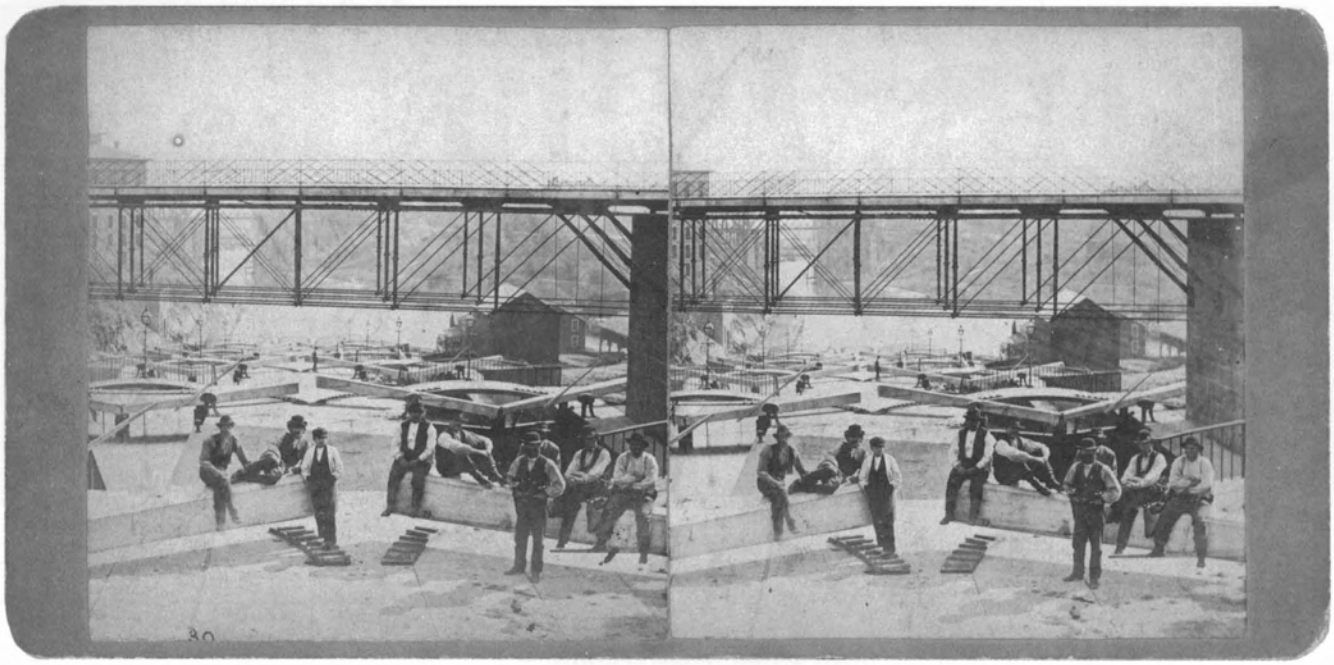


Fig. 3 Locktenders at Lockport posing on the balance beams.

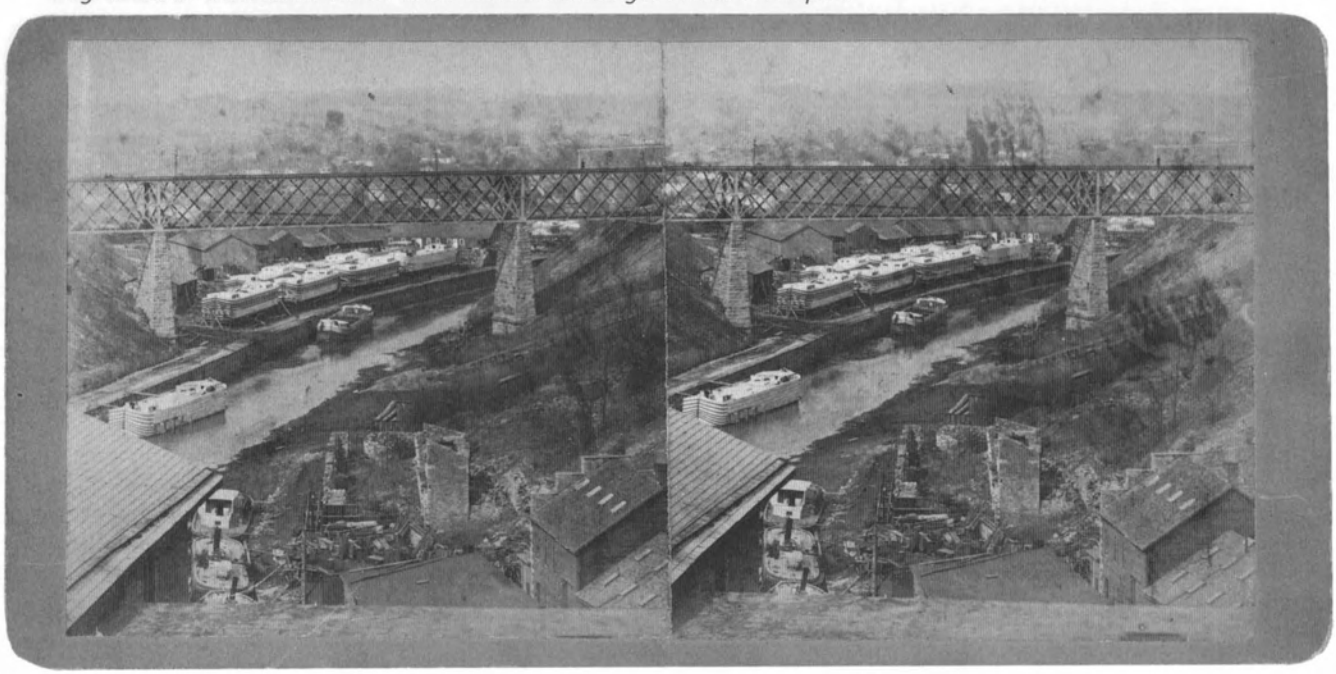
York state from Lake Erie to the Hudson River.

The idea of building the longest canal in the world was met with a great deal of skepticism. Many did not believe such an engineering feat could be accomplished. In fact, then President Thomas Jefferson refused federal funding for the canal. He felt the building of such a canal would not be feasible for at least another century. New York City politicians who wrongly thought the canal would hurt their city formed a powerful block of opposition to the project. Communities bypassed by the proposed canal route joined in the opposition. Opponents of the canal project derisively referred to it as "Clinton's Ditch".

Despite this opposition, DeWitt Clinton forged ahead with plans for the canal. A commission was formed to plan the route and choose a design for the canal. By 1816, demand for action reached a fever pitch. Communities along the proposed canal route held mass meetings to demand action on building the canal. Petitions flooded the politicians in Albany. People in New York City, realizing the potential for new business, joined in the call for action. Popular demand for a canal culminated with the election of DeWitt Clinton as governor in 1817 by a landslide vote of 43,310 to 1,479. At last, the people were to get the canal they demanded.

Construction began in Rome, NY on July 4, 1817. Linking Lake Erie with the Hudson River, the canal would be 363 miles long with a width of 40 feet at the surface, tapering down to 28 feet at the

Fig. 4. Canal boats called "lakers" under construction along the canal at Lockport.



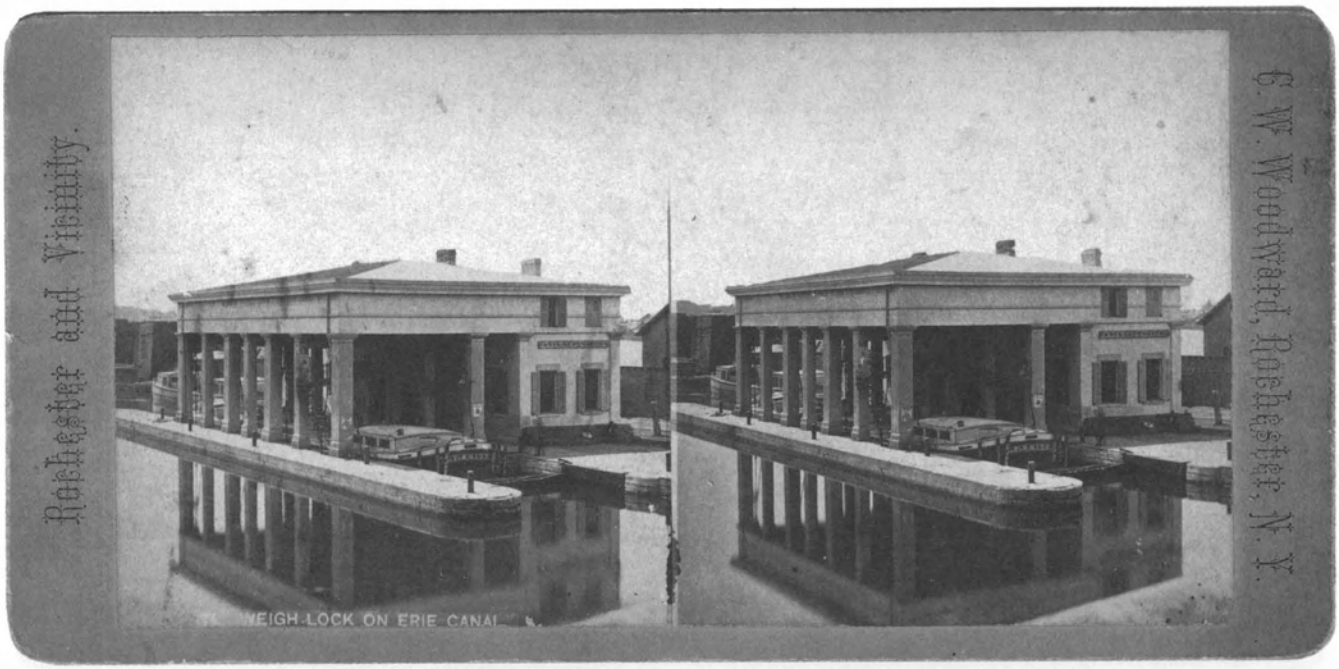


Fig. 5. G.W. Woodward, "WEIGHLOCK ON ERIE CANAL." Canal boats in the Rochester Weighlock.

bottom with water four feet deep. On one side of the canal would be an earthen bank or berm. On the other side would be a ten foot wide towpath on which horses and mules would tow the canal boats. The use of steam power was not allowed as the churning paddle-wheels and their resultant wakes would destroy the earthen walls of the canal. Figure 1 shows a typical stretch of the Erie Canal, with the towpath seen on the right side of the waterway.

Since Lake Erie was 568 feet higher than the Hudson River, a series of 83 locks would be built to overcome the difference in height. Several hundred bridges would be built along the many miles of the Erie to connect roads and farms split by the canal. In order to save money, the bridges were built low above the water—so low that people standing on the deck of a canal boat had to duck to go under them. Because of this, the cry "Low bridge, everybody down!" was heard along the length of the canal.

In 1817 when construction began, there were no trained engineers in New York state. In fact, two New York City lawyers, Benjamin Wright and James Geddes, with only a cursory knowledge of surveying were named chief engineers of the canal. Through their ingenuity (and that of many others) the locks, bridges and other structures were designed and built with the simple tools of the day. Construction of the canal went on for eight years. Workers, mostly European immigrants, toiled 14 hours a day to cut a path through the thick forests and swamps that lay in the path of the canal. When finally completed in 1825, the canal was heralded as a triumph of American engineering. Its success laid the foundation of the engineering profession in the United States.

Of the 83 locks, hundreds of bridges, and many other architectural feats, the builders most celebrated achievement was the set of locks at Lockport. Referred to as the "Lockport Five", a double set of five locks was cut out of solid rock. This was the only place on the canal were a double set of locks was constructed. Without them, the canal would get hopelessly backed up as a boat would have to traverse all five locks before another boat could begin. With the double locks, east and west bound traffic could flow simultaneously. In figure 2 a canal boat is seen descending the east bound locks of the "Lockport Five" on the left side of the picture. Another boat is seen ascending the westbound locks on the right side of the picture. Note the third right hand lock is open and the boat in the photo is blurred as it moves into the next lock.

The design and operation of a canal lock was rather straightforward. Each lock had a pair of gates on each end. Each gate was topped by a balance beam used to open and close the gate. Figure 2 clearly shows the balance beams atop each gate. Toward the bottom of each gate was a sluice gate, a door used to allow water to flow into or out of the lock. When a boat wishing to travel upstream approached a lock, the downstream gates would be opened and the boat towed into the lock. The gates were then closed and the sluice gates opened to raise the water level in the lock to match the new upstream level. The upstream gates would then be opened and the boat would exit the lock and continue on its journey.

Figure 3 pictures the locktenders, who operated the locks, posed on the balance beams at Lockport. They often lived in shanties near the locks and ran a side business catering to the canal traffic. They sold and ran almost anything from hawking cures for sick people and animals to running saloons and general stores.

The canal was an overnight success. Almost immediately boats began plying its waters, moving goods between east and west. Within a few years a thriving and growing trade was in place between the cities of the east and

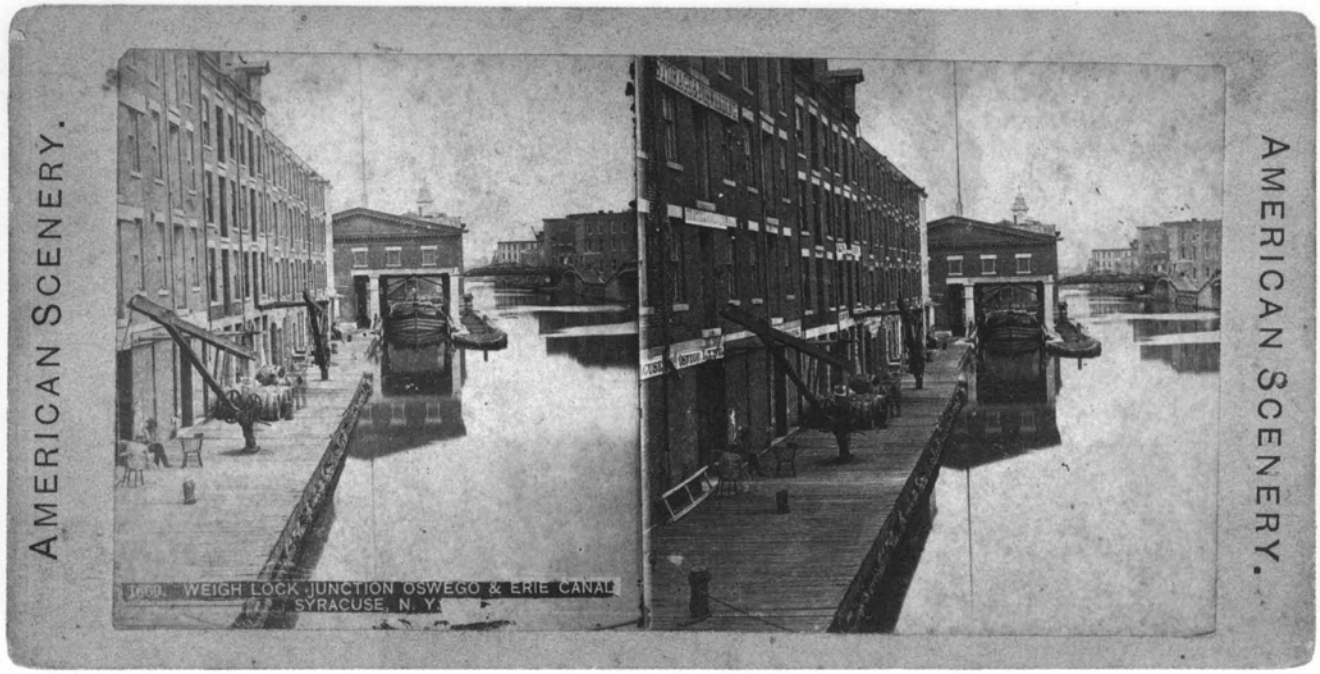


Fig. 6. American Scenery, "WEIGH LOCK JUNCTION OSWEGO & ERIE CANAL SYRACUSE, N.Y." A boat being weighed in the Syracuse weighlock, the only surviving building of its kind in the world.

the western frontier. Goods and tools needed by the new western settlers were shipped from eastern factories. Tools, plows, traps, fabric and buttons flowed west. From the west came the lumber, coal and grain needed by the growing eastern cities. The canal also became the main conduit for moving European immigrants west.

The increasing canal commerce spurred development of a boat building industry along the canal. Boatyards sprung up wherever a ready supply of lumber was available. They were started in Syracuse and Fulton, tapping the lumber brought in from the Adirondack Mountains. Buffalo, Rochester and Lockport on the western part of the canal, having ready access to lumber from the west, became major boat building centers.

Canal boats of many types were built for a myriad of uses. Packet and line boats were built to carry passengers along the canal. These died out around 1858 with the coming of the railroad. Scows and lakers were built to carry cargo. Some of the more interesting boats were for specialized uses. There were circus boats built to carry a circus around the state. Gospel boats were floating missionary churches taking their message to the boaters and canal side communities. Library boats were used to bring books to canal towns. There were even classroom boats used by university students as a base camp to conduct scientific studies along the canal.

Figure 4 pictures canal boats under construction near Lockport. The boats in this view are Lakers, so named because they were capable of operating on open lakes where wave action was present. The laker was sturdily constructed of oak and white pine with a flat bottom, perpendicular sides, a rounded bow and stern, and watertight deck and hatches. Lakers were about 98 feet long, 17.5 feet wide, and ten feet deep. A cabin was built in the stern to house the boatman and his family. It rose about 2 feet above the deck to allow for windows so light could enter the living quarters. A cabin was also built forward to house the horses or mules needed to tow the boat. Each laker could carry 225 to 240 tons of cargo. Each boat took 450 to 500 days to build and in 1870 cost an average of $3800. They were usually painted white with the stern elaborately painted with the name and home port of the boat, the name often in gilt, red and blue letters.

When running full-handed a canal boat carried a crew of three men besides the captain, who was usually the owner of the boat. Many captains lived on their boats with their families, a wife and children often helping run the boat. Second in command was a steersman, who, with the captain, took turns steering the boat. Two members of the crew were responsible for driving the tow team. These men or boys were called hoggees.

A tow team consisted of two or three mules or horses. Mules were generally preferred because they were more sure footed and tougher. Each hoggee would work two six-hour shifts per day. Their job was to keep the team pulling and out of trouble. A hoggee would have to be alert when another boat wished to pass so their lines didn't get tangled. When a canal boat approached another from the opposite direction it would move to the side of the canal away from the towpath. Its hoggee would move the mules to the outside of the towpath allowing the lines to go slack and rest on the bottom of the canal and the towpath. The other boat, with its lines taut, would pass over the outside boat's lines, and they would both continue on their way. During their off hours, the hoggees were responsible for feeding and caring for the mules and repairing their harnesses. The average wage was $12 a month. Many hoggees were boys as young as 12 (often orphans) who were paid $10 a month.

The captain's wife would cook, clean and take care of the children, who were expected to help with chores on the boat. They only attended school in the winter during the three months the canal was shut down. The youngest children would have a rope tied to them at all times so if they fell in the canal they could easily be rescued. By the time they were 12 years old, children were expected to become full members of the crew.

Canal boat families could shop at stores along the canal in any of the towns on the route. In addition, boats called "bum boats" would come out from the town and pull alongside the canal boats. In this way families could shop without stopping the boat.

For entertainment, canal boat families kept pets on board, parrots being a favorite. Or they could stop to watch a show at any number of towns along the way. Singing was another form of entertainment for the canal family, and life on the canal inspired many a song with titles like *The Raging Canal* and *Boatin' on a Bull-Head*. One of the more famous canal songs is *Low Bridge, Everybody Down*:

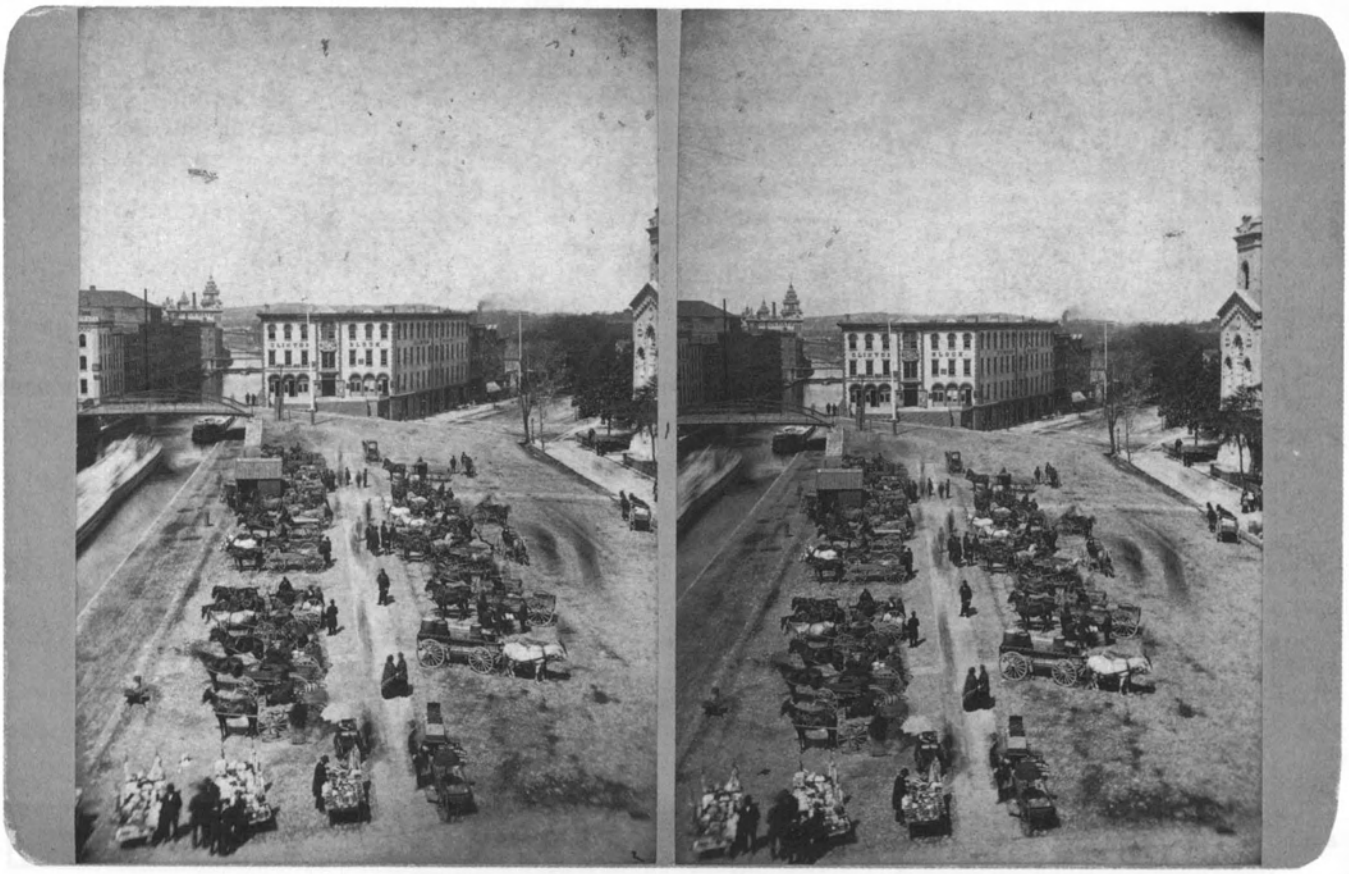
I've got a mule, and her name is Sal,
Fifteen miles on the Erie canal
She's a good ol' worker and a good ol' pal
Fifteen miles on the Erie canal
We've hauled some barges in our day
filled with lumber coal and hay
And we know ev'ry inch of the way
from Albany to Buffalo-O.
Low bridge ev'rybody down.
Low bridge for we're comin to a town.
And you always know your neighbor,
you always know your pal,
If you ever navigated on the Erie canal.

The canal required constant monitoring for problems. Towpath walkers were hired to patrol the entire length of the canal. Each walker was responsible for monitoring ten miles of the canal for breaks. Small breaks in the canal would be repaired by the towpath walker. If more extensive repairs were needed, a repair boat would be called in. The narrow repair boats were pulled by a team of swift horses and could speed along at up to ten mph as opposed to the speed limit of four mph for all other boats. Appropriately, repair boats were referred to as "hurry-up" boats.

In order to pay for the upkeep of the canal, the state constructed seven weighlock buildings along the canal. Canal boats were taxed based on the weight of the cargo they carried. Figures 5 and 6 picture weighlock buildings in Rochester and Syracuse. These were elaborate structures with a series of doric columns enclosing the weighlock chamber. The weighlock building in Syracuse was built in 1850 at the junction of the Erie and Oswego canals. It survives today as the Erie Canal Museum, the only building of its kind in the world.

The weighlock was under the control of a weighmaster, who ran the weighlock as his own business. Canal boat captains were required to register the empty weight of their boat with the weighmaster every four years. In order to assess a toll, a cargo laden boat needed to be weighed by entering the weighlock, after which the lock gates on both ends of the chamber would be closed. Water in the chamber was drained through an

Fig. 7. The Farmers Market in Syracuse along the Erie Canal. Note the canal boat "speeding" by (the speed limit on the canal was 4 mph).



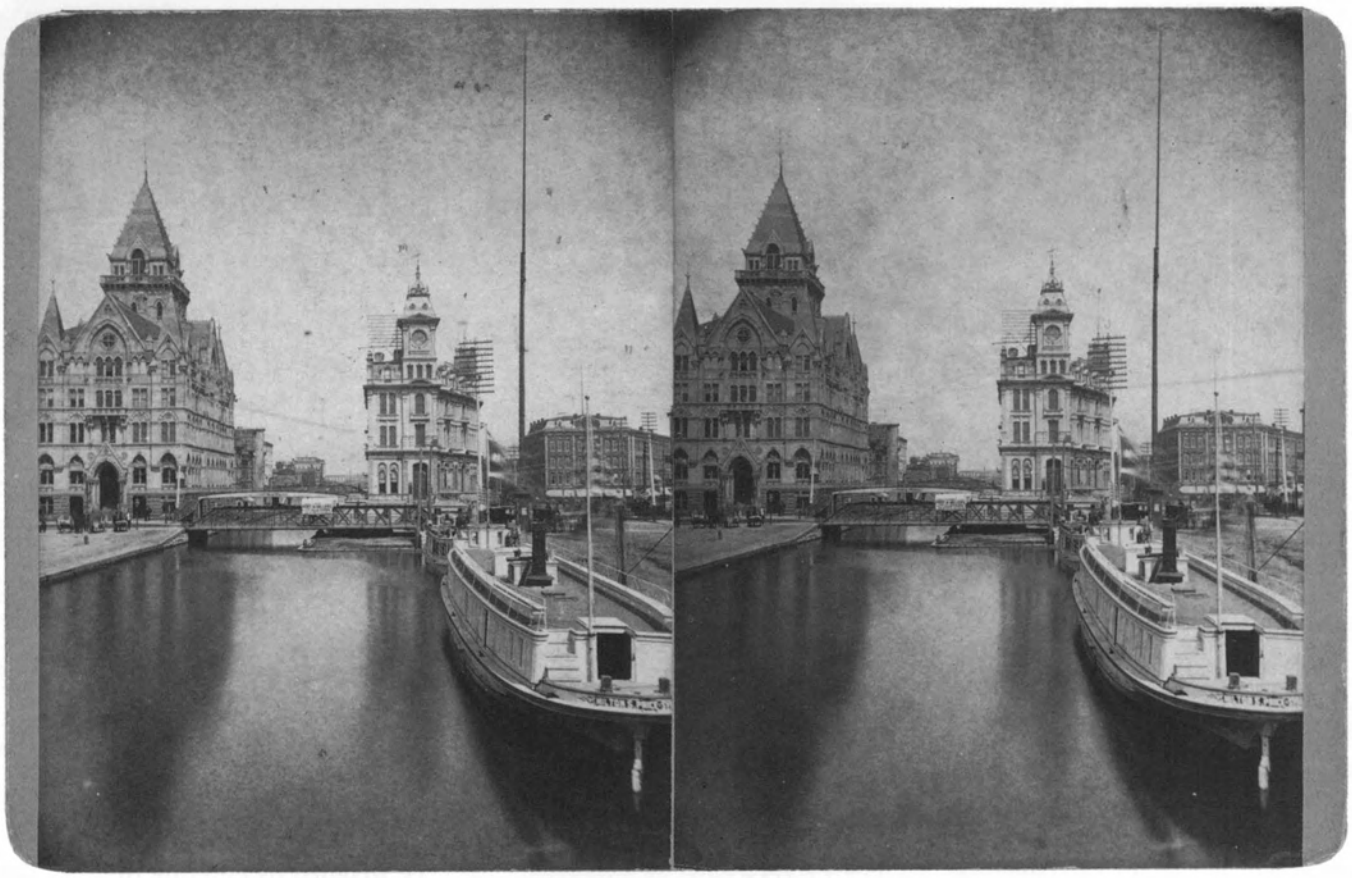


Fig. 8. The Erie Canal at the center of downtown Syracuse.

underground tunnel leaving the boat resting in a wooden cradle attached to a scale. The weighmaster would simply subtract the empty weight from the full weight to obtain the cargo weight and then assess a toll. The captain of the boat was also required to present to the weighmaster a "Bill of Lading", listing the weight and type of cargo he was carrying. The measured weight was also compared against the listed weight.

Figure 6, showing the Syracuse weighlock, also illustrates canal architecture. The canal inspired a unique style of building on the bank of the canal called a "double ender", which contained two distinct sides. The canal side of the building, as shown in the view, was plain. It was the working side of the building, used to load and unload cargo. The street side of the building had an ornate and attractive facade in order to attract passing customers either walking by or riding in their carriages. The exception to this rule was the weighlock building itself. Since its customers were the passing canal boats, its canal side facade was ornate.

The canal was the center of activity for the numerous cities and towns that grew up along its banks. It was the center of commerce and transportation for these towns. Figure 7 shows the canal passing through the center of Syracuse. Note the farmer's market set up along the canal with a canal boat "speeding" by. Figure 8 pictures the canal at the center of downtown Syracuse with canal boat Milton S. Pierce is docked along its banks. The two large ornate buildings, the Syracuse Savings Bank Building and the Gridley Building survive to this day. The canal does not.

Started in 1903 and completed in 1918, a new, larger canal was constructed. Known as the Barge Canal, it left large sections of the old Erie Canal abandoned. These sections were filled in and roads build on its path, as in Syracuse where Erie Boulevard replaced the canal.

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For additional information about any aspect of the convention, please contact William Davis, 942 Gaywood Ln., Webster, NY 14580, (716) 671-7707.

If you have or know of a presentation for the Stereo Theater, please contact Richard Twichell, 1224 Genesee St., Rochester, NY 14611 for information forms.

About Those Convention Dates...

Many readers will have noticed that the August 1 through 5 dates of the 1996 NSA convention in Rochester include Thursday, the day before the usual Friday beginning of an NSA convention. The change in dating was done to reflect the reality of the intensive room-hopping commerce in images and equipment as well as the registration process that occurs Thursday afternoon and evening at every convention. Some new members had missed out on this in past years, and including Thursday's date was an effort to include everyone. The convention's formal opening and programs will remain on Friday, August 2nd, so you won't miss them if you arrive late Thursday night or early Friday morning. We apologize if what was intended as a clarification caused concern.

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5" x 7"	per 50:	$7	case of 200:	$25
BOUDOIR (5 1/2" X 8 1/2")	per 25:	$6	case of 500:	$80
8" x 10"	per 25:	$8	case of 200:	$40
11" x 14"	per 10:	$8	case of 100:	$45
16" x 20" (unsealed flap)	per 10:	$20	case of 100:	$99

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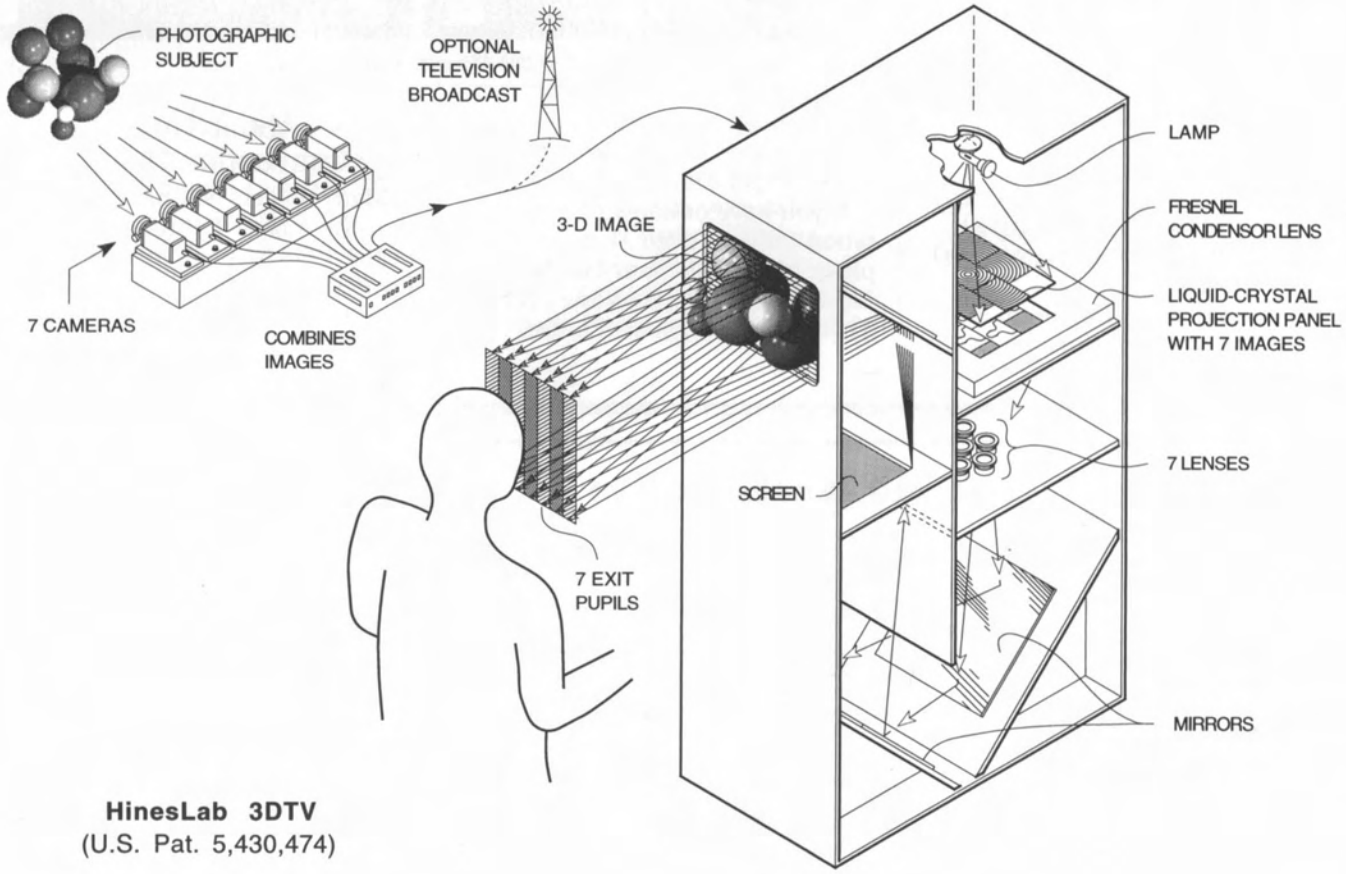
HinesLab 3DTV Breaks Through LCD Window

by Don Marren

The basic components of the 7-image version of HinesLab 3DTV. (A 13-image version has been developed, and higher image versions are possible.) The source of the images shown in this example is a bank of seven video cameras. Each camera is laterally displaced from the others and fitted with a horizontally adjustable perspective-control lens to allow each camera to cover the same field of view. A video processor combines each image into a 2x2 array suitable for display on a single video screen. In the monitor (about 2.5 inches deep in the proof of concept model), the multiple images are simultaneously displayed on a liquid crystal display panel, which is electronically connected to a signal source (e.. cameras), and video processor. Light from a miniature halogen lamp at the rear of the monitor is directed through the LCD projection panel. Each of the multiple images is projected via a separate lens system onto the rear projection screen from different horizontal angles. The multiple images are superimposed upon each other creating a stereoscopic effect, achieved by reason of the viewer or viewers simultaneously viewing any two of the images, both with their appropriate horizontal parallax. The screen upon which the 3-D image is displayed is a multi-layer screen consisting of a neutral gray light control film, lenticular screen, diffuser and field lens.



HinesLab 3DTV
(U.S. Pat. 5,430,474)

Over the years, 3-D video display technology and 3-D television have had their share of problems getting established. And no wonder! Faced with the inferior use of anaglyphic technology, the need for helmets wired to electronic boxes, or the addition of special screens attached to TV sets, the public has been slow to accept these 3-D video systems. Stereo TV without glasses was even worse—all of those flickering and shaky images, and the restrictions imposed by systems that included limiting viewing to only one person at a time. At last, a good 3-D video display monitor has finally arrived—*and* you don't have to wear glasses to enjoy it!

The big breakthrough came last summer when HinesLab, Inc. of Glendale, CA, announced the development of a patented autostereoscopic system that achieves true stereo images without the need for any viewing aids. At the moment, the HinesLab 3DTV monitor is designed for video, computer and arcade game equipment.

"In the past, cumbersome glasses and rigid headsets made 3-D viewing more of a novelty than a real 3-D experience," says Steve Hines, president of HinesLab and developer of the autostereo (3-D without glasses) display. "My goal was to create a display that would offer the realism of a visual third dimension with the ease-of-viewing of the standard two-dimensional monitor."

Because any new complex technology tends to be expensive, Hines has kept the components of his new system as simple and inexpensive as possible in order to encourage adoption of the system. With these principles in mind, Hines established uncompromising specifications for HinesLab 3DTV:

- Viewers do not have to wear special 3-D glasses, reflective dots or other encumbrances.
- Viewers are not required to sit in a fixed lateral or vertical position.
- The system does not require head tracking.

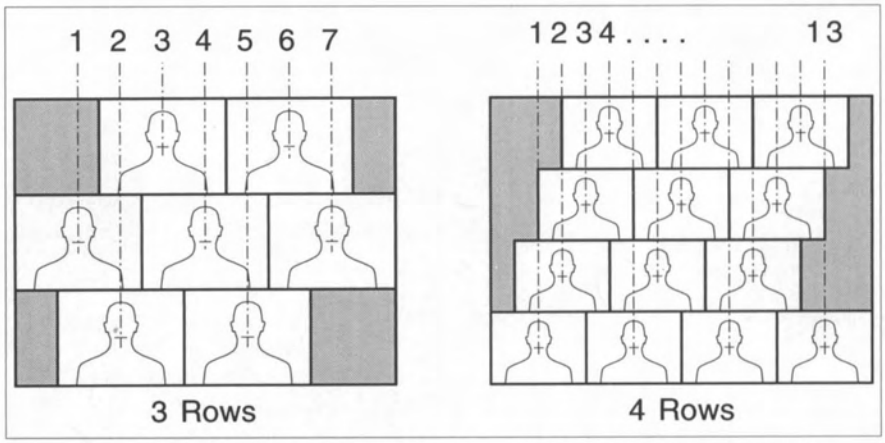
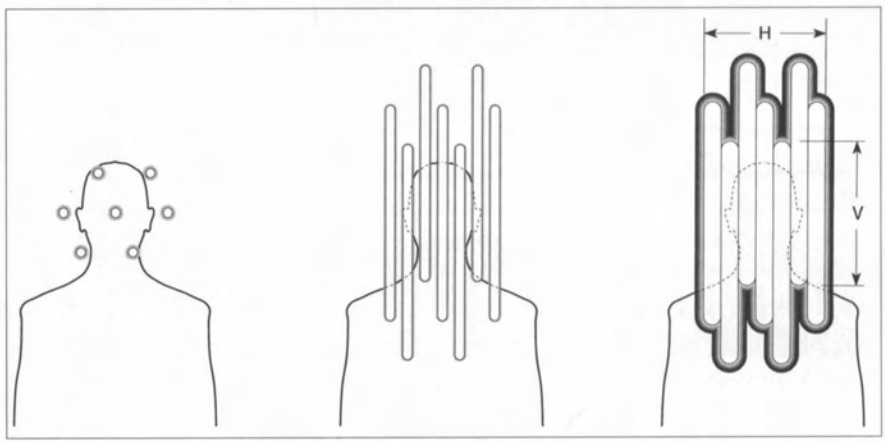
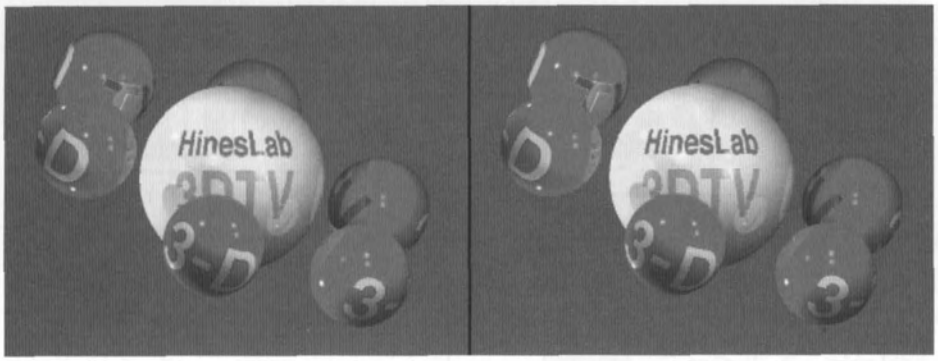


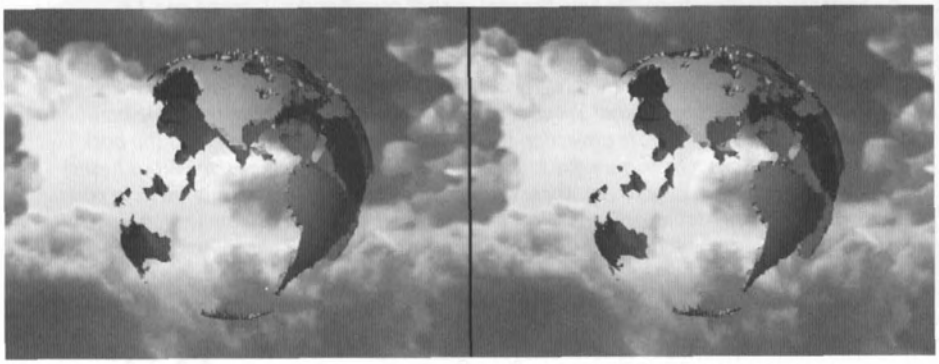
Image arrangements on the liquid-crystal control panel for the 7-image and 13-image HinesLab 3DTV systems at the liquid-crystal assembly before being combined for viewing in the monitor. Note how the liquid-crystal projection panel is divided into horizontal rows which are then filled with the maximum number of images, while maintaining the conventional 3:4 aspect ratio. No two images have the same horizontal position. A separate projection lens is used to project each image to the back of a viewing screen from a unique lateral angle. Working in conjunction with a fresnel field lens in the viewing screen, these angles form multiple exit pupils, or viewing positions, at a comfortable viewing distance in front of the display. The projection lenses are identical, and are mounted to a common surface in the display housing.



Illustrations of the exit pupils at the eyes of the viewer projected by the screen optics in the 7-lens version of HinesLab 3DTV. The staggered arrangement of the exit pupils at the position of the viewer's face is due to the staggered arrangement of the seven projection lenses. If the viewer placed an eye in one of the white-hot exit pupils, the image would be intensely bright. Note how the separate elements in the rear projection screen each play a pivotal part in allowing the exit pupils to slightly overlap. As the viewer moves laterally, his or her eyes move out of successive exit pupils without a noticeable change in light intensity. The result? There are no "black" zones in between the exit pupils. Changing views give look-around ability and relative motion of the foreground and background objects.
***LEFT:** Using only the fresnel field lens at the screen, 7 bright images or "hot spots" are formed by the projection lenses.*
***CENTER:** By adding the horizontal lenticular sheet at the screen, the light of the spots is spread vertically.*
***RIGHT:** When the diffuser is added, the vertical stripes spread until they just overlap. Areas labeled H and V define the area within which the viewer can move and still see a 3-D image. The tips of the exit pupils can be easily trimmed off by masking the screen with the front opening in the housing so that the exit pupils occupy the entire visible area.*



Spinning balls form the HinesLab logo in one of the computer generated images used to demonstrate the system. (None of the stereos used here are actual off-the-screen photos.)



"Earth on Sky" is one of the more complex images demonstrating the HinesLab 3DTV monitor.

- Multiple viewers are able to see the display.
- The system provides motion parallax and look-around ability.
- The system is addressable by a single computer video board.
- The system is NTSC compatible, to allow transmission of the 3-D signal by a single unmodified TV station, and allow recording and playback with a conventional VCR.
- The display is manufacturable with commercially available, non-exotic components.
- The system avoids the use of anamorphosing optics which squeeze or stretch images.
- The system avoids 3-D techniques which require expensive rectilinear projection optics and the need of tight registration such as those required when projecting interleaved images onto a vertical lenticular screen.

Existing techniques for creating 3-D images without glasses include holograms; lenticular 3-D postcards (viewed through a covering of laminated plastic lenses); lenticular photographs from 3-D cameras like the Nimslo, Nishika, Image Tech and Rittai; and large lighted photographs (lenticular or barrier strip) displayed at trade shows and in airports.

"Some research has been conducted into complex autostereoscopic techniques which track the viewer's head, or require the viewer to wear a reflective dot on the forehead," relates Hines. "This technique has the disadvantage of imposing limitations on the speed at which the illumination mechanism can track the viewer, and which limits its use to a single viewer."

The HinesLab 3DTV monitor is built around a liquid-crystal display (LCD) panel and rear-projection optics (see illustration). More than two images are used in creating the 3-D effect, allowing lateral head movement, horizontal motion parallax and look-around ability. This method also provides for vertical head freedom. The viewer or viewers can sit comfortably in front of the monitor within a range of viewing positions. The image can be recorded and replayed in 3-D with a standard VCR.

Central among many current technologies used in the HinesLab 3DTV monitor is the liquid-crystal display. When compared to traditional cathode ray tubes (used in all television sets except projection models), LCDs have the important advantage of allowing control over the direction and intensity of light that can be projected through the image area. "When you shoot light through the back of the screen from a specific direction, it emerges at the front from the same direction," points out Hines. "If you shoot it at a slight angle, it comes out the front at a slight angle. I took advantage of that property, because at the front of the screen I wanted to have seven different positions where the viewer's eye could be placed. (Hines is referring to the 7-image version of his 3DTV monitor but 13-image versions are a reality.) "By projecting pictures onto the screen from seven different directions at the back of the monitor, the images emerge along those same angles out of the front of the screen. Depending on where your eyes are, you pick up two of the seven images. As you shift left and right, three-dimensional depth is smoothly recreated from any viewing angle. To put it another way, when you sit in front of the monitor, your eyes will only get the views that you should see from that position. Since the seven separate images are optically isolated from each other, any shift in your body position will move you out of one viewing position and into another." Hines adds "the more images you have, like in the 13-image or higher versions, the smoother the transition is as you move your head left and right."

Hines, who has been developing his 3DTV system for almost two years, points out that all of the now patented technology he used was commercially available to anyone, and its relatively inexpensive cost will appeal to manufacturers. For example, he uses a liquid-crystal projection panel developed for projecting computer or video images with an overhead projector. He also uses high-quality video cameras and, as a signal combiner, he uses a video processor to combine each camera image into a 2x2

array (7-image system) suitable for display on a single video screen.

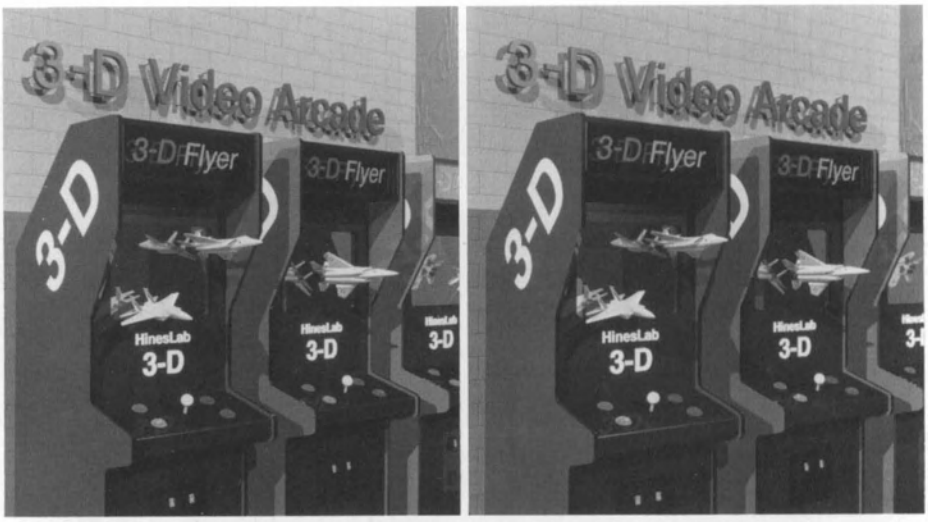
A natural application of the technology is video arcade games, where images are computer generated. "Due to the interactivity of the player and computer," says Hines, "images will be drawn by the computer with software which combines 3-D modeling with a routine written to create visuals in the appropriate format 2x2, etc.) as if photographed with side-by-side cameras. To accelerate the image refresh rate, the images are written with a single video board to a buffer before being sent to the display screen."

Other applications for HinesLab 3DTV include computer work station displays, engineering and scientific visualization, air-traffic controller's radar, 3-D television, 3-D video phones, etc. "Programming material for 3-D broadcast would need to be photographed with a multi-camera system," says Hines.

According to Hines, future HinesLab 3DTV technology displays will benefit from the falling prices and increasing resolution of LCD projection panels which are coming onto the market. His next version of the 3-D display system will use folding mirrors to make the design more compact and feature bigger screens (current systems have 12.5 inch diagonal screen) and higher resolution. "Screen sizes up to 30 inches are possible without having to use custom-molded screen optics," contends Hines.

Since founding HinesLab in 1984, Hines has developed optical equipment for high-energy lasers and display systems for flight simulators. In addition, he has developed photographic equipment such as the StereoCam™, the acclaimed 35/65mm/video dual-camera 3-D assembly used to film major 70mm 3-D presentations for world expositions and theme parks. These include *Concerto for the Earth, The Enertopia Symphony; Honey, I Shrunk the Audience;* and the upcoming Universal Studios Florida attraction *Terminator 2-3D.* Prior to starting HinesLab, Hines was a project engineer in the Research and Development Department at Walt Disney Productions where he designed the 3-D camera rig to film *Magic Journeys* and *Captain EO*, and developed interactive imaging display devices and optical projection systems. As a senior research physicist at Eastman Kodak Co., he conceived and implemented solutions to basic problems of physics, optics and photography.

For more information contact HinesLab, Inc., 4525-B San Fernando Rd., Glendale, CA 91204, phone (818) 507-5812, fax (818) 507-8537.



A computer generated stereo promoting the possible use of the HinesLab 3DTV system in arcade games, where the screen graphics could almost literally reach out and grab customers.

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View-Master Salutes Portland Rose Queen & Court

During the first weeks of June, 1996, Portland ("The City of Roses"), Oregon will host its 88th annual Rose Festival. This outing attracts thousands of people from all over the country, and is well known for the food, the fun and the pageantry featured at each year's event.

1975 ROSE COURT Reel 3 Scene 2, "Winnie the Pooh set in Creative viewed by Gretta, Queen Heather, Dorothy." The Rose Court meets View-Master artist Joe Liptak. Note the almost 1950s style dresses.

All Rose Court reels from Bette Shoepe collection. © Tyco Industries, Inc. All rights reserved.

1981 ROSE COURT Reel B Scene 7, "View-Master Color Film Lab." Queen Kim and the court gather around for an explanation of how large format negatives are made from stereo photos for later reduction and printing on 16mm print film for the reels.

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Throughout the years, the festival has become one of the most widely attended events in the Pacific Northwest. With the festival located "in their own backyard," it was inevitable that Sawyer's would decide to present this event to the public in the form of View-Master reels.

In 1959, the three-reel packet *Portland Rose Festival* was created. Numbered A251, this pastel-pink bordered packet included photos of the Rose Queen and her court as well as scenes of various floats entered in the Rose Parade. Because there are a number of parades held during the multi-day festival, the 1959 packet shows scenes of both the Junior Rose Parade and the Grand Floral Parade. It also depicts a number of young ladies who were crowned that year—the Junior Rose Queen; Miss Raindrop, Queen of Merrykhana; and the Queen of Rosaria.

This was View-Master's first attempt to document the event. Due to the fact that this packet did not remain in inventory for more than a few months, it is now considered a somewhat scarce item. We can only assume that sales of these packets weren't what the company had hoped for because other festivals went on without View-Master representation for several years—until GAF came on the scene.

After GAF purchased View-Master, they strove to become an active participant in community affairs. It was not an easy undertaking because employees and area residents, who had previously been part of the local Sawyer's company, felt isolated from the corporate GAF offices in New York City. GAF felt that the annual Rose Festival

was one way to get involved with the community and show their corporate interest in the city of Portland. In 1972, they began to sponsoring one of the large, elaborate floats for the Grand Floral Parade.

Preparations for the first parade entry began in April that year with the initial meeting of the float committee. After that, six employees were selected by the plant to ride on the float in the parade. In early May, volunteers were recruited to work on the float. By the time of the parade, petal pluckers had torn apart more than 75,000 orchids and 35 dozen roses—an experience they would never forget. Each phase of this process was documented in the employee publication *GAF FACTS* to provide continuing updates to all employees, including those not actively involved in the float preparation.

Because of the ingenuity, perseverance and camaraderie that existed among the 300 plant volunteers involved, the GAF float won the 1972 Grand Marshall's trophy for exceptional merit in the commercial class.

At the same time, View-Master began producing custom reels of the Rose Queen and Her Court. These reels depicted various activities that preceded the parade as well as the parade itself. During the first year, there were only a few sample reels made consisting of photographs made by View-Master photographers and inserted into *Personal* reel blanks.

By 1973, the View-Master program honoring the Rose Queen and Court was in full swing and a regular part of Marketing Supervisor Bette Shoepe's duties. With the coordination of this program left in her capable hands, it became a favorite part of the Rose Court's activities. That was the first year the queen and her court toured the plant. Throughout the week preceding the parade, Bette and a View-Master photographer (Fred Bennion and/or Hank Gaylord) would stereograph the girls as they participated in various events. She would then critique the photos and pick out the ones that seemed most appropriate.

At the end of parade week, the girls were invited to the plant and

1982 ROSE COURT Reel B Scene 2, "Princess Linda viewing set in Creative Department." The figures and sets left over from movie and TV reels were an irresistible attraction, leading one princess to tease the animals from Jungle Book.
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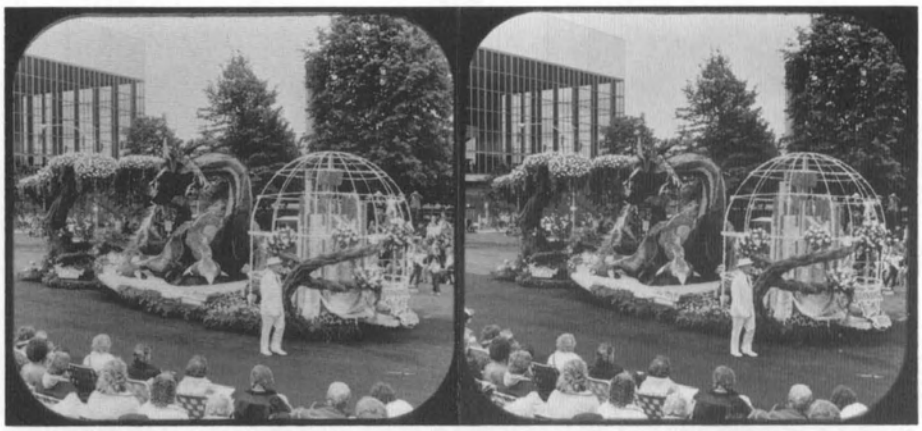

1983 ROSE COURT Reel C Scene 6, "View-Master International Group Float." The float is shown as it moves into line at the beginning of the Grand Floral Parade.
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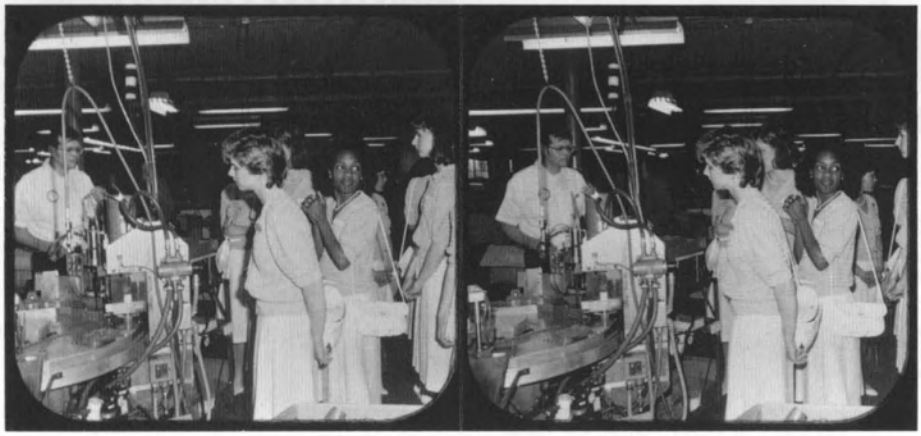
1983 ROSE COURT Reel B Scene 3, "Princess Marla observes Sesame Street Set." One of the few life-size sets created for children's packets, it's also featured on reels covering the following year's Rose Court tour. *© Tyco Industries, Inc. All rights reserved.*



1984 ROSE COURT Reel B Scene 3, "Rose Court observes assembly process."
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1985 ROSE COURT Reel C Scene 1, "Rose Festival Princesses in View-Master Park." Group Shots of the Rose Court were often posed around the memorial to View-Master inventor William Gruber. *© Tyco Industries, Inc. All rights reserved.*

1985 ROSE COURT Reel C Scene 2, "Rose Court gets a surprise gift." Members of the Court see themselves on a reel shot during activities of the previous week. On the last of the Rose Court reels to be issued, this traditional set-up shot proved to be the most animated one ever. *© Tyco Industries, Inc. All rights reserved.*

had a guest luncheon in the cafeteria where a viewer and a set of reels waited at each girl's place. They were told not to pick up the viewer until Bette gave them the OK. When they did finally get to look at the reels, countless "Oh's" and "Ah's" were uttered as Rose Court members realized that *they* were the subjects of these special reels. Many happy, smiling faces were seen looking into viewers during the years of Rose Court reel production.

The 1973 float was a big success as well, winning the Grand Prize for Best Commercial Entry. The tradition continued in 1974 with the plant winning the Governor's Trophy for Most Outstanding Float from Outside Metropolitan Portland. GAF won this same award in 1975. Other years brought additional awards.

From 1973 through 1985, *Rose Court* reels were produced by the plant for each year's court. Each reel provides various images of the Rose Court going to different places (such as nursing homes, area businesses, parks, etc.) during their reign as well as scenes from the View-Master Plant tour. Of course, the "Queens Float" is always featured on the final reel.

Each set of three *Rose Court* reels was set up as a "custom" run, and production was extremely limited. A maximum run of 400 sets was produced for each festival, with most years averaging 300 sets or less. After test reels were developed and approved by an in-house committee, final reels and ready for disbursement. Originally, each set of reels was given a unique number. After a few years, the numbering system was discontinued. Toward the end of the program, a special rose insignia was added to the reel face. The distribution of these reels was limited to the Rose Court participants, Rose Festival officials, and plant personnel. Due to the small number produced and the limited distribution, these reels are unique View-Master treasures.

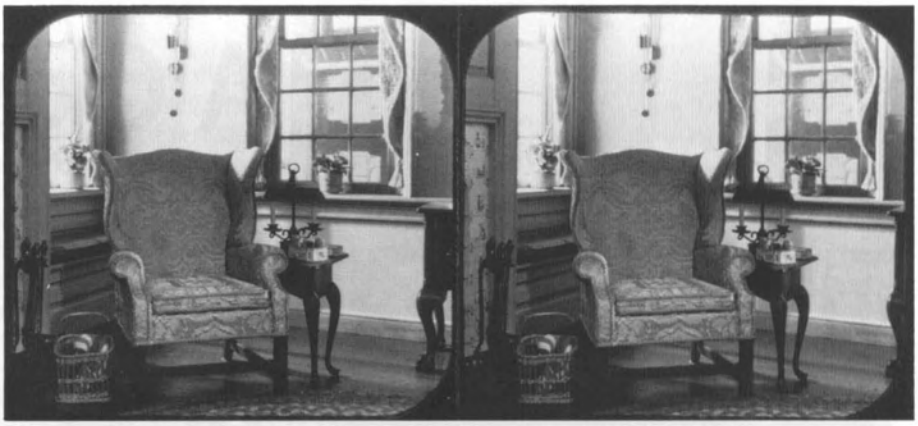
Because the reels were made over a period of several years, many different faces and fashions are included in the three-reel sets. The *Rose Court* reels provide an interesting look at various fashions and hair styles worn through the

1970s and 1980s. It's as if you're looking at a time machine to see each year's court become more modern and updated. The early 1970s showed platform shoes and mini-skirts—a "vintage" look at what's being shown in some stores today!

Rose Court reels came into being during the GAF era but, with hearty support from Arnold Thayer and staff, the program was rolled over when the company became View-Master International in 1981. The plant tour and resulting reels became an eagerly awaited part of the Rose Court's activities. (View-Master personnel also enjoyed sharing in the fun with the girls as they toured the plant.) They continued to be a View-Master tradition until 1985 when Bette relinquished her duties.

Today, the corporate affiliation with the Rose Festival is minimal. Bette Shoepe is no longer involved with the Rose Festival and has retired from View-Master, taking along many fond memories of her years associated with this project. The production of scenic subjects is now very limited, and the Rose Festival would not be big enough to merit issuing a packet covering it in today's market.

The officials of the Rose Festival were very disappointed when this program was discontinued. View-Master employees, as well, were sorry to see the end of the Rose Court tradition. Because this was such a unique program, it is unlikely that we will ever see reels similar to these again.



Eugene J. Kupjack Miniature Rooms Reel 1, "Betsy Ross Parlor," Scene 4. This room (one corner of which is seen here) was created in 1960 and includes a partially finished flag in the sewing basket at lower left. In some scenes, only the shallow depth of field caused by the close-up photography provides a hint that you're viewing a narrow-base stereo of a miniature scene. Stereo by Jay Kupjack. © 1995 Kupjack.

Miniatures in Stereo

View-Master lovers everywhere will be happy to learn about a wonderful new group of reels titled *Eugene J. Kupjack Miniature Rooms*. This custom set of four reels depicts the marvelous miniature rooms designed and built by Eugene Kupjack, the "Dean of Miniaturists".

Kupjack's miniatures are famous around the world. Born in Chicago in 1912, he assisted Narcissa Thorne in producing the beautiful Thorne rooms at the art institute of Chicago. He continued producing miniatures for many museums throughout the country until the time of his death in 1991.

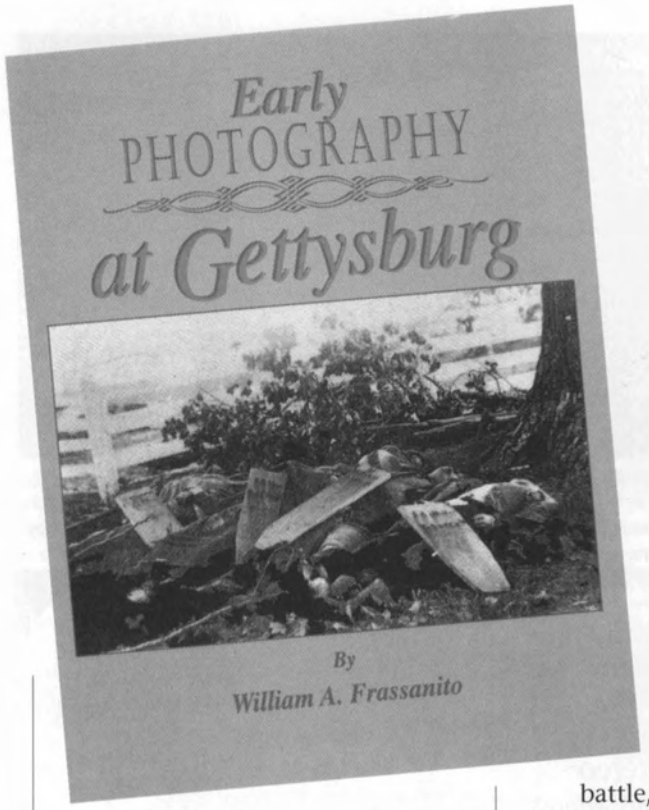
Each room in this set is re-created from a different period. All items are built to 1/12 scale and the attention to detail in each room is superb. Lighting and precision crafting have created the astounding realism observed in every area. Each miniature room is a treasure to behold.

The photography in this set produces excellent 3-D results. A different room is depicted from various angles on each of the four reels titled *Betsy Ross Parlor, French Provincial Parlor, English Regency Silvershop,* and *Artist's Loft—New York City*.

An attractive full-color folder showing a picture of the artist and several of his creations opens up to reveal the four reels inside. With the folder labeled "Vol. 1", we hope that there will be several additional volumes available in the near future. View-Master collectors, miniature collectors and art lovers everywhere should love this novel new addition to the stereo family.

Eugene Kupjack's sons continue to build models in their father's tradition and this special set can be ordered directly from their studios. The price is $19.95 plus $3.50 shipping from: Kupjack Studios, PO Box 443, Park Ridge, IL 60068, (800) 311-8224. They accept check, money order, Visa, Master Card or Discover Card.

The four reel set Eugene J. Kupjack Miniature Rooms *comes in this illustrated, folding case with pictures and paragraphs describing the four rooms seen on the reels. The naturalistic lighting (scenes aren't flooded with studio lights like View-Master reels of cartoon characters in similar size sets) and the careful use of a stereo base matching the scale of the rooms make this set a surprising and encouraging development.*



A Close Look Into Gettysburg's Photo History

Review by John Dennis

If there's a square foot of ground at Gettysburg Battlefield that William Frassanito hasn't memorized through every grain of every historical photo known to exist, it's probably because that ground is under a rock. In that case, He's undoubtedly studied and compared every photo in which the *rock* appears, pinning down the likely date of each, tracing the publishing history of each negative, and speculating on the reasons each photographer included it in one or another series covering the famous battlefield.

In *Early Photography at Gettysburg*, Frassanito's fifth book on Civil War photography and the second on Gettysburg, the above rock is also likely to appear on the same page in a recent photo showing what you'd see today on a tour of the most photographed sites in the area. The new book covers the entire period from 1859 to 1869, including research and images from prewar times, to the intense media coverage in the days following the 1863 battle, to the continuing photographic interest in the historic field as it began to evolve into a park filled with monuments and avenues.

Early Photography at Gettysburg
by William A. Frassanito. Thomas Publications, Gettysburg, PA, 1995, IBSN-0-939631-86-5. Hardcover, 448 pages 8x11", 300+ photos plus maps, $49.95. Contact Thomas Publications, 353 Buford Ave., Gettysburg, PA 17325, (717) 334-1921.

Since the 1975 publication of his *Gettysburg: A Journey in Time*, enough additional photos, documents and research had accumulated that the author felt a new book was required by the volume of new material, the need to update an already "definitive" work on the subject, and his personal, lifelong commitment to the topic itself. As Frassanito states in his preface, the new material "...afforded fresh insights into how, when, why, and by whom one of the greatest battlefields in the world was documented by photographers when the field still looked essentially as it did at the time of the battle." The result is *Early Photography at Gettysburg*, a 448 page work of detailed research into the stories behind nearly every one of the book's 300+ photos, many of which are previously unpublished historic scenes and portraits.

Thirteen full stereographs appear in various sections of the book, four of these as untransposed prints from original stereo negatives. The published stereoviews are reproduced slightly larger than standard seven inch wide cards, but can be viewed with the *Stereo World*/Added Dimension lorgnette viewer. One unexplained exception is a view whose left and right halves are enlarged to nearly fill facing pages of the book. This rare amateur stereo by S.F. Corlies is the only known photo of the reburial of Union dead into Soldiers' National Cemetery following the November, 1863, dedication ceremony and clearly shows one of the temporary headboards nailed to the side of a coffin for positive identification in the new cemetery (which is shown as it appears today in a small photo under the right side of the view). Too large to free-view, the pair (which forms a good 3-D image) can only be easily fused through a specialized mirror viewer or with the fresnel prism viewer described in this issue's *NewViews*.

While at first glance it may seem that the book gives the stereography of the battlefield minimal attention, reading the extensive text and well researched captions quickly proves the opposite to be true. In every case in which a stereo half is reproduced, it is identified as such with the view number, photographer and publisher identified. The book demonstrates clearly that stereoviews make up a *very* large portion of the photographic documentation of Gettysburg, both immediately after the battle and over the following months and years. Included among the extensively researched and dated images in the book are stereos (either full or half) by

Alexander Gardner, C.J. Tyson, Peter S. & Hanson E. Weaver, Mathew Brady & Co., Tipton & Co., Tipton & Meyers, and S.F. Corlies.

One particular Gardner stereo played a part in the author's determination of the most likely location of the speakers' stand for the November 19, 1863, Soldiers' National Cemetery dedication ceremonies at Gettysburg. Following years of dispute among historians as to the exact location of the speakers' stand from which the Gettysburg Address was delivered, Frassanito carefully compared features in the Gardner view with those in two other photos of the ceremonies (all taken some distance from the platform itself) and determined, with the help of research into burial records and written accounts of the ceremony, that all the previously claimed sites for the stand were off by some distance.

In fact, nearly every image in the book receives similar attention in the form of research into historic material covering both the subject and the photographer. In some cases two or three pages of text are devoted to a single photo or group of related photos. As in any such massive research work, new mysteries arise as old ones are solved. Of the many once-existing but now missing images of Gettysburg identified by the author, many are stereoviews. These include some 1863 views by Corlies, over 100 P.S. & H.E. Weaver views from 1867, and a stereo version of an O'Sullivan photo depicting Union dead.

A graduate of Gettysburg College and the State University of New York, William Frassanito is chief photographic consultant to the National Historical Society and Time-Life, Inc., gives lectures on the Civil War, and has appeared in the television series *Divided Union* and *Civil War Journal*. With the publication of *Early Photography at Gettysburg*, he has extended the time period, the accuracy and the depth of his already extensive published works on Civil War photography. The detailed research and analysis involved in this latest book goes beyond the scholarly (and perhaps for some people less intensely interested in the Civil War or photographic history, into the obsessive) in its coverage of interrelated images, people and locations. Perhaps most important to students of stereography is the author's unquestioning recognition of stereoviews as a major aspect of Gettysburg's photographic record.

Editor's View

(Continued from page 2)

expedition as well as a generous sampling of William Rau's stereos. Edward Wilson's descriptions of Bedouin tribal politics in his journal and Rau's impressive views, made under the most difficult and dangerous conditions, are combined into a truly memorable feature.

THE LINEX STEREO CAMERA is examined in detail from the concept and design of this unique cartridge camera to its manufacture and marketing by the Lionel model train company in the early 1950s. Extensive illustrations and photos help reveal the awkward results of this attempt at an inexpensive, point-and-shoot stereo camera for the masses.

NOTMAN'S MAPLE BOX was portfolio of stereoviews presented by the government of Canada to Prince of Wales Albert Edward (Queen Victoria's son) during a royal visit in 1860. A duplicate box, viewer and set of 270 Canadian views was retained by stereographer William Notman and is now in the McCord Museum in Montreal, making possible our article on this unique and elegant stereo record of mid-19th century Canada.

6 X 13 WONDERS is a celebration of a stereo format—one employed for both transparencies and prints, and the one most easily free-viewed as well as magnified through the most basic viewers. From the cameras and stereoscopes of the 19th and early 20th centuries to the latest folding paper viewers, this format has been employed by both amateurs and specialized commercial publishers to produce a diverse and valuable stereographic record.

GEMS FROM OLD EUROPE is the title of a new *Stereo World* Column which will be initiated around the fall of 1996. Each installment will cover a specific European stereographer or aspect of European life as recorded in stereoviews not commonly seen outside the continent. Some of the first columns will include pioneer filmmaker and stereographer Emile Reynaud, views of the Tuileries Palace before its destruction in 1871, and a comparison of the approaches to stereography taken by U.S. and European stereographers with views by Good, Frith, Moulin, Furne, etc.

THE REALIST WORLD OF MRS. WINIFRED LOWNES is a selection of the best stereos by the late world traveling amateur of the 1950s and '60s. She became skilled with a Realist on her own, having no association with any photo or stereo clubs and never having seen a stereo projection program. One of her wishes was that the images be preserved and shared with those interested. Her sensitive and joyful stereo documentation of the adults and children she met on her travels makes this well worth the effort.

If you have comments or questions for the editor concerning any stereo-related matter appearing (or missing) in the pages of Stereo World, *please write to John Dennis, Stereo World Editorial Office, 5610 SE 71st Ave., Portland, OR 97206.*

Assignment 3-D

(Continued from Inside Front Cover)

Stereoscopic Society or PSA competitions are equally eligible, but please try to send views made within the past eight years. All views will be returned within 6 to 14 weeks, but *Stereo World* and the NSA assume no responsibility for the safety of photographs. Please include return postage with entries. Submission of an image constitutes permission for its one-use reproduction in *Stereo World*. All other rights are retained by the photographer.

Send all entries directly to: ASSIGNMENT 3-D, 5610 SE 71st, Portland, OR 97206.

CURRENT INFORMATION ON STEREO TODAY

by David Starkman & John Dennis

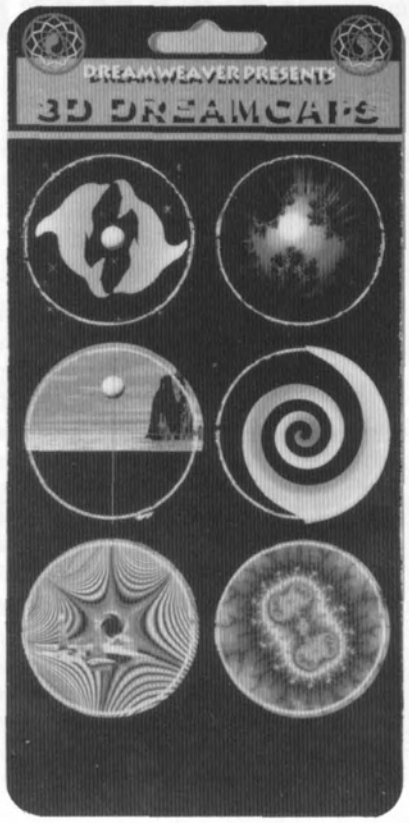
NewViews

3-D Capped

You may have thought there were few things flatter than paper milk bottle caps (or "POGS" as the collectible form of these little discs are known), but that changed last year with the introduction of 3D DREAMCAPS from Dreamweaver Productions. NSA member Geoff Akins and business partner Dennis Kedzorski had been involved with the milk-cap fad when they decided to try combining POGS with the ChromaDepth™ process as used in the Valiant Vision 3-D Comics series. (See *SW* Vol. 20 No. 1, page 34.)

According to Geoff Akins, "No sooner did I decide that 3-D milkcaps would be a great idea when my friend Dennis discovered some already on the market. When he showed them to me my heart sank. But when I took a closer look I discovered that although they were called "3-D Milkcaps," there was nothing 3-D about them. No glasses or viewing lenses were included. We concluded that perhaps the images on the caps were designed with 3-D computer software. With renewed spirits we discovered the manufacturer was based right near us in Chicago! We set up a meeting with him and when he saw the potential of chromastereoptics and pogs he was hooked.... We contacted the wonderful people at Chromatek and soon we had produced the world's first 3-D milkcaps featuring their technology. They debuted at last summer's Taste of Chicago."

Using simple, carefully designed graphics and color combinations on a black background, the images on 3D DREAMCAPS pop easily into 3-D when viewed through the ChromaDepth™ glasses included with each card of caps. On the back of the card, POG collectors are invited to "Write for Cool 3-D Club Info" from the Dreamedia 3D address. Along with some 3-D products catalogs, the "Cool Info" includes information on the NSA and *Stereo World*. 3D DREAMCAPS are available by mail for $3.00 a set (shipping included) from Dreamedia 3D, PO Box 558, Round Lake, IL 60073.



No More 4-lens Prints From Image Tech

Owners of Nimslo or Nishika stereo cameras attempting to get lenticular prints made from their negatives by 3D Image Technology, Inc. of Norcross, GA, have recently received a letter from the company announcing that they no longer offer this service. As of December, 1995, only negatives from Image Tech's own three-lens cameras have been accepted for making lenticular prints.

Apparently, even using only three of the images from a four-image Nimslo or Nishika negative slows production at a lab designed for making lenticular prints from three-lens cameras. The only alternative offered in the company's letter is to remind owners of four-lens cameras that Image Tech "currently sells two reusable three-lens cameras, the 3D Wizard and the 3D 1000."

RITTAI to the Rescue?

Not mentioned in Image Tech's letter is the existence of a new lab dedicated to making lenticular prints from four-lens camera negatives. Weber's 3-D Photo of America is the first U.S. processing site for Gaileylab Corporation, which makes processing and lenticular printing equipment for the Chinese RITTAI four-lens camera.

According to a recent Weber's ad, film processing is $1.99 and regular lenticular prints are 80¢ each, while reprints are $1.20 and 8x10 prints are $15.00. The company also sells the RITTAI camera. For processing and shipping details, contact Weber's 3-D Photo of America, 88 E. Broadway B25, New York, NY 10002, (212) 431-5580. Until we get more information on the quality of the lab's work, readers should probably treat this as an experimental option and first send in reprint orders that can be compared with lenticular prints from other labs.

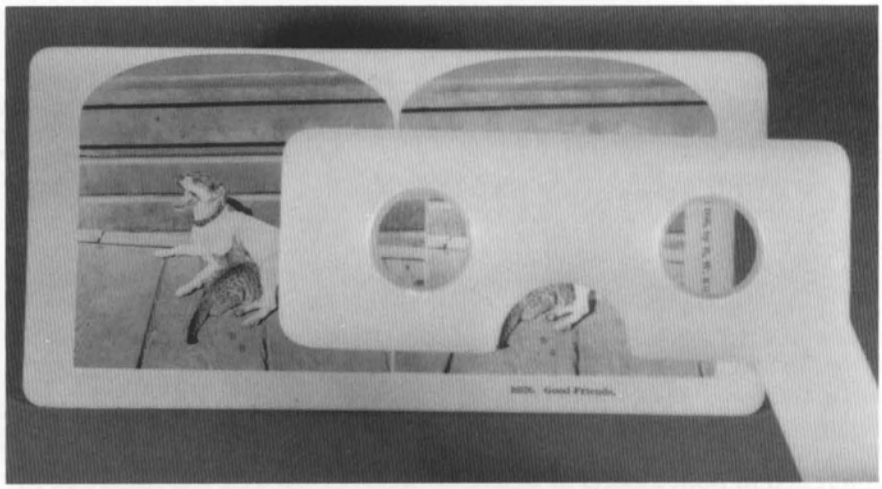
Fresnel Prism Viewer

The use of non-magnifying, simple prisms to fuse pairs of stereo images is nearly as old as stereography itself but has never gained wide acceptance. Their popularity has generally been limited to over/under viewing situations and for some large side-by-side print pairs. Glass prisms are relatively heavy and expensive, while plastic prisms have suffered from serious distortions caused by the molding process.

Dr. Dragan F. Smekal of Vancouver, BC hopes to rekindle interest in using prisms for 3-D viewing through the use of high quality plastic fresnel prisms. Like fresnel lenses, these prisms are thin (2mm) and lightweight. Mounted in a white plastic frame with handle, his prism viewers come in various angle powers for images of different sizes and separations. Each prism in the viewer is about 2.3cm diameter with 15 steps to the vertical mini-prisms making up the fresnel surfaces.

There is, of course, a slight diffraction effect caused by the fresnel lines but the actual sharpness of the images is not affected. The impression is more one of looking through a light mist with a hint of vertical linearity—depending largely on the lighting conditions. The viewer's limitations are more evident when viewing small pairs and less so with pairs of 8x10 or larger prints. With no magnification involved, there is no limit to the size of images possible to fuse if you can step back the appropriate distance. (For 20x30 inch prints, the viewing distance is about four feet depending on the angle power of the prisms being used.)

For over/under prints or videos, the prisms can be set in the viewer at opposing horizontal orientations or a side-by-side viewer can be held vertically in front of one eye (about right for over/under video). Which ever way it's used,



the fresnel viewer seems to require less adjustment of the eyes than solid prisms which can also provide a smaller area of viewing. A mirror viewer can provide a clearer fused image of large or over/under pairs, but at a far greater cost and with considerable bulk.

The price of the currently custom-made viewer is $20.00 U.S. For more information, contact Dr. D. F. Smekal, 1765 Rosebery Ave., West Vancouver, BC V7V 2Z5, Canada. Fax (604) 922-2855.

*This column **depends** on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, P.O. Box 2368, Culver City, CA 90231.*

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PHOTOGRAPHIC SOCIETY OF AMERICA

StereoScript

Stereo from a Collector's Viewpoint

The following is the contribution of NSA member Esther Walker to ongoing discussions about the balance between the old and new uses of stereo photography. While she likes *Stereo World*'s present division of coverage and is interested in both aspects of stereo, she feels these sentiments reflect the viewpoint of many collectors in the NSA.

If you were born before 1930 you may remember the Keystone box that looked like a thick black book, filled with stereoscopic pictures. Alongside was the Brewster stereoscope. These stood on the highly polished table at grandma's house, out of reach of sticky fingers. You may recall your grandmother saying, "If you wash your hands, you can see The Tour of the World. The Keystone salesman came to the door and Grandpa just bought this set for $2.50."

Or, did you help to clean out grandma's attic. "What shall I do with this box of pictures? They're so old, no one wants them."

"Just toss 'em," was the reply.

Or, was it in grade school, the teacher said, "When you finish your composition, you may go to the library." You tiptoed into the library with its musty small of old books, library paste and furniture polish. You sat with boxed of glossy, sharp focused, three-dimensional pictures and a stereoscope. The people and objects jumped out at you. Your imagination furnished the story. Immersed in the reality of the places you were visiting, time flew by.

Even with the advent of technicolor movies, Cinerama or television, there has never been a reality quite so real as the three-dimension pictures that took my attention in the 1930s. When I discovered garage sales and second-hand shops, my interest was rekindled and my collection began. Now, with nearly 20,000 views in my collection, I can time-travel.

"I hold in my hand a treasure that surpasses H.G. Wells' Time Machine."

I can go to the Chicago stockyards in 1932. I can see (and almost smell) steers from here to the horizon. From here, I can go to the Chicago World's Fair and visit the stage with Texas Guinnan waving her fans seductively at the crowd.

I can stand in the filed and watch Orville Wright take off. I can look up and see a zeppelin in flight over a German town in 1918. If I wanted to, I could visit the battlefields of World War I, or of the Spanish-American War.

I can pose on an outcropping of rock high over the Yellowstone River. Did the photographer who had to carry his equipment (mammoth plate cameras and even his makeshift tent darkroom) up a nearly inaccessible path to the top of a sheer cliff ever dream that, 125 years later, I would join him on his trek?

I can stand on a girder of the not-yet-completed Empire State building. I can look a grizzly bear in the eye and never flinch. I can be with Charles Lindbergh as he completed his historic flight.

I can visit the tenements in Lower East Side New York with their clotheslines strung from building to building across the street. Trousers, long-johns, sheets and long black stockings flutter like flags hung to greet a parade of celebrities.

I can stand alongside Franklin Roosevelt as he signs the historic alphabet agencies into life or with President Cleveland as he presses the button to open the Columbia Exposition in 1893. While it is still new, I get to visit the Eiffel Tower erected for the 1889 Paris Exposition. If I wish, I can visit with another President Roosevelt as he greeted Prince Henry of Prussia in 1902. I can watch President McKinley take the oath of office and I can listen to the sobs of the mourners as his funeral procession passes. Even Woodrow Wilson and Herbert Hoover have posed for me.

I can barge down the Yellowstone River in 1864 with George M. Wheeler on his expedition with the U.S. Geological Survey or ride a mule with Maj. John Wesley Powell of the Army Engineers as he explores, for the first time, the expanse of the Grand Canyon.

I can go with Mathew Brady's company of photographers into the battlefields of the Civil War where, it is told, they requested the two sides to cease fire while they set up cameras to photograph the ensuing action.

I can see Redlands, California while it still has orange groves and a few magnificent mansions. I can stand alongside the victims of the 1908 San Francisco earthquake. I view destruction from the hurricane in Galveston in 1900 and ruins of the great fire in Boston in 1872. I can almost smell the brimstone from an eruption in Pompeii in 1904. I am there in 1873 when a fire destroys downtown Portland, Oregon.

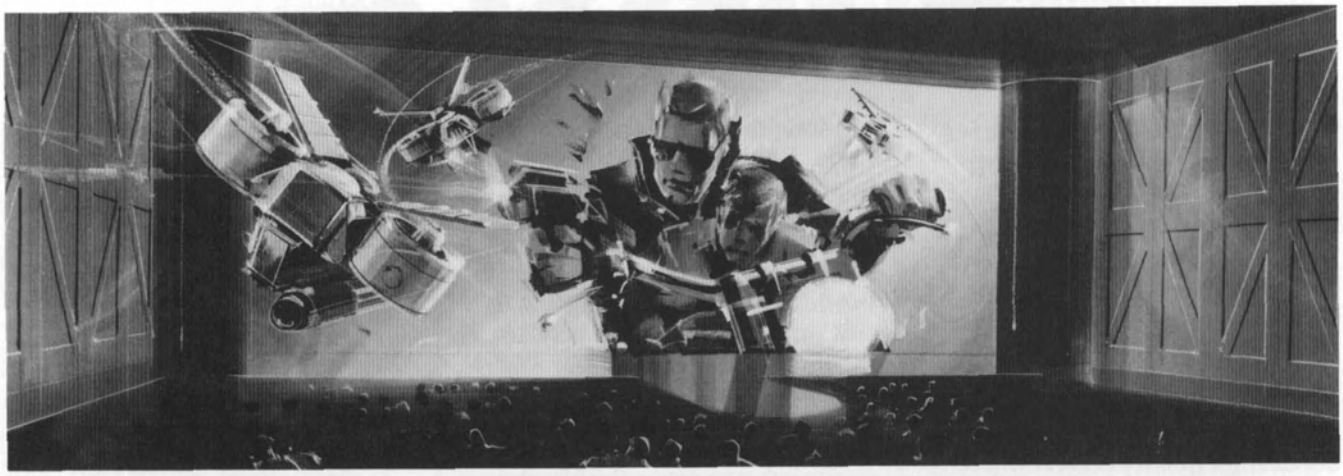
I am privileged to be present when Ivey Baldwin performs the highest and longest tight rope walk on record, 580 feet over Boulder, Colorado. I can view the full moon photographed in stereo in 1889 by Prof. H. Draper.

Through the marvelous medium of 3-D photography, I can travel back in time, again and again. I hold in my hand a treasure that surpasses H.G. Wells' Time Machine.

Writers from the 19th century to the present have recorded their thoughts about the significance and potential of stereoscopic images. (Oliver Wendell Holmes is only one example, if the best known.) Others have expounded at length on their favorite theories of stereo vision or have enthused over systems of 3-D photography or viewing from the clever to the ridiculous, most now long forgotten.

StereoScripts *presents excerpts from the more interesting or unusual of these writings, whether historical, philosophical, technical, promotional or humorous. The column varies in length, sometimes revealing the thoughts of a single writer and sometimes including short excerpts from a number of sources on related topics. The sources can be nearly anything from books to articles, advertisements, backs of views, or boxes holding cameras or viewers.*

Terminator 2 3-D



Publicity drawing of the world's biggest 3-D installation. What appear to be walls are the side screens from which 3-D action can invade the audience. The 3-D/live action/special effects attraction opens this summer at Universal Studios Florida.

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Brace yourself for what promises to be the definitive 3-D movie experience. *Terminator 2 3-D*, the new mega-attraction scheduled to open at Universal Studios Florida this summer, pushes 3-D sight and sound technology to the limits. Universal doesn't hold back when it claims that *T2-3D* is "the ultimate pulse-pounding, mind-blowing, action-packed multimedia adventure." Judging from the advance previews, we can honestly say that *T2-3D* lives up to the hype. (*Stereo World* will have a detailed, stereo-illustrated report on the film in an upcoming issue.)

The big news here is that *T2-3D* marks the first time that a feature film's original actors and creative production team have joined together to bring the motion picture concept to life in a theme park attraction. All of the principle *Terminator 2* actors are reunited for this 3-D adventure—Arnold Schwarzenegger, Linda Hamilton, Robert Patrick and Edward Furlong. Action film director extraordinaire James Cameron is back at the helm. The special effects cinemagicians include Academy Award winners Stan Winston and John Bruno, both of whom directed portions of the new film. The mammoth undertaking was produced by Digital Domain, the Los Angeles based visual effects house owned jointly by Cameron, Winston, IBM and company CEO Scott Ross, former head of Industrial Light and Magic. (Recently, the company's special effects work in *Apollo 13* was nominated for an Academy Award.)

Terminator 2 3-D is not just a motion picture experience (3-D movies in theme parks never are these days). It's an interactive experience on a scale that nobody has ever encountered before. It combines 70mm 3-D cinematography and digital computer graphics on not one, but three screens—each 23 feet high by 50 feet wide, arranged at 60-degree angles to surround the audience with in-your-face excitement. Spanning 165 feet, *T2-3D* enjoys the distinction of being the world's largest 3-D installation and the first to use the triple screen setup.

Live action stunt work includes images that "burst" off the screen into the audience. An in-theater set includes menacing cinebotic warriors firing at random targets throughout the auditorium. And the sound system? Wait until you hear 46,620 watts of power pumped through 159 speakers.

Since both *Terminator* and *Terminator 2* were rated "R" (language and violence), director Cameron emphasizes that parents should not worry about taking their children to Universal's new 3-D attraction. The tone of both full-length features has been softened to make *T2-3D* "family entertainment with a strong sense of action and fun."

Tom Williams, president and chief operating officer of Universal Studios Florida, is absolutely right when he states that "*Terminator 2 3-D* takes Universal's 'ride the movies' experience to an entirely new level of technology and excitement."

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NEWS FROM THE STEREOSCOPIC SOCIETY OF AMERICA

by Norman B. Patterson

The Society

First SSA International Stereo Card Exhibition

New members have been entering the Society's circuits at a steady rate since the Atlanta convention, fairly evenly distributed among the formats. There is always a certain amount of turnover and new entrants keep the membership levels of each circuit near capacity. The great number of high quality projection shows at Atlanta testifies better than anything to the level of work going on in that format.

Especially noteworthy has been the resurgence of interest in the making of view cards. This is evident on several fronts. So far as the Society is concerned in the past year we have had to open a new regular circuit as well as new speedy circuits.

The new Avian circuit is administered by Donna Reuter and is off to a fine start with an initial target of 18-20 members. Speedy circuits are limited to 12 members and make it around the loop in about three months. Some veteran members join new circuits, at least for the early rounds, to add stability and to get the effort off to a steady start. Bill C. Walton is the founding father and secretary of the Speedy circuits.

Another important development for the print format is its increasing acceptance in stereo competitions. A few years ago there was no hope for that format in any of the competitive exhibits other than at the annual NSA convention. Then last year stereo prints by Stan White and Bill C. Walton took first and third places, respectively, in the Photographic Society of America's "Stereo Image of the Year" competition—a remarkable turnaround. At the Rochester NSA convention this coming August, the SSA will sponsor its first International Stereo Card Exhibition (a PSA recognized competition). All of this is particularly gratifying to those of us old print-makers who 20 years ago each felt as if they were the last of a breed.

The Stereoscopic Society of America is a group of currently active stereo photographers who circulate their work by means of postal folios. Both print and transparency formats are used, and several groups are operating folio circuits to met the needs in each format. When a folio arrives, a member views and makes comments on each of the entries of the other participants. His or her own view, which has traveled the circuit and has been examined and commented upon by the other members, is removed and replaced with a new entry. The folio then continues its endless travels around the circuit. Many long distance friendships have formed among the participants in this manner over the years.

Stereo photographers who may be interested in Society membership should write to the Membership Secretary, E. Jack Swarthout, 12 Woodmere Dr., Paris, IL 61944.

1995 Speedy Circuits Voting Results

Bill C. Walton has reported on the voting summaries for the Speedy Viewcard Circuits for the 1995 calendar year. Speedy Alpha is the original such folio circuit, now enjoying its seventeenth year of operation. Speedy Bravo is a newcomer just completing its first year of operation. Both accept stereo images of any variety mounted on 3.5 x 7 inch mounts. Most of the entries are color prints using commercial processing and mounted by the participating members, but this is a matter of choice and a wide variety of options and styles is more the rule than the exception.

Speedy Mike is a folio for black & white (or monochrome) stereo prints on standard mounts. It is now in its third year of operation and was intended to meet the requests of those people who do their own black & white processing (but not limited to them so long as the result is monochromatic). Since there was additional interest from B&W stereographers, a second such folio, Speedy Keystone, was started early in 1995 and its first voting results are included here.

Speedy Alpha

Member	1st	2nd	3rd	Total Points
Bill C. Walton	15	21	11	98
Bill Patterson	18	10	11	85
Nancy L. Sobottka	13	12	8	71
Raymond Bohman	10	6	8	50
Mary Carpenter	8	10	4	48

Top Scoring Views

1 "Dumbarton Castle Stairs Then and Now" by Bill C. Walton
2 "A Hike in the Woods" by Ray Bohman
3 "Snow, Underbrush & Boats" by Bill Patterson

Speedy Bravo

Member	1st	2nd	3rd	Total Points
Ed Comer	6	8	5	39
David Lee	5	8	2	33
Bill C. Walton	8	1	5	31
Richard Twichell	6	3	3	27
Jack Swarthout	4	3	7	25

Favorite Views

1 "Sewanee Creek" by Ed Comer
2 "Approach to Vancouver" by Richard Twichell
3 "Help" by Harry Richards

Speedy Mike

Member	1st	2nd	3rd	Total Points
David Lee	7	6	3	36
Michael Isenberg	8	2	7	35
Charles Trentleman	6	6	3	33
Bill Patterson	5	4	3	26
Brandt Rowles	4	5	3	25

Favorite Views

1 "Grinder" by Michael Isenberg
2 (tie) "The Black Ant" by Bill Patterson and "Lottie Johl's Dining Room" by David Lee
3 "Contax II" by Charles Trentleman.

Speedy Keystone

Member	1st	2nd	3rd	Total Points
David Thompson	4	0	3	15
Robert Kruse	2	4	1	15
Stan White	3	1	3	14
Richard Twichell	2	3	0	12
Bill C. Walton	2	2	2	12

Top Scoring Views

(Tie) "Taos Pueblo" by Robert Kruse and "David Duke Rallies the Crowd" by Bill C. Walton.

NEWS FROM THE OLIVER WENDELL HOLMES LIBRARY

by Talbot Crane

Library Report

Donation Time— Let's Give At the Office

Scene: anytime—anyplace.
Cast: he and she.

HE: Time to clean the house and get rid of these boxes.

SHE: Agree. What's in the red one?

HE: Well, mostly pictures from way back.

SHE: Yes, but how about those stereoviews? Remember, we were going to collect views of widgets but got sidetracked.

HE: Right. But what do we do with them now?

SHE: Why, send them to Ray and Marjorie Holstein at the library! If we throw them away, they'll be GONE and no one will get to see them.

HE: Great idea! NSA is in the business of preserving the stereo side of photographic history. Off they go to the Holsteins!

CURATOR (off camera): Get the hint? We'd love to build the NSA collections with views you would like to prune from your collection. And books too.

Contact Ray and Marjorie at OWH Stereoscopic Research Library, Eastern College, St. Davids, PA 19087.

Library Views Featured in CMP Exhibit

In 1995, an exhibit titled *How Far Have We Come?* was featured at the U.C. Riverside California Museum of Photography. The exhibit compared the past with the present in examining whether progress has been made in how blacks are depicted by the popular media.

The exhibit was curated by Shola Lynch, a graduate student in history at the university. The core of the exhibit was the H.C. White "Coon Series," a set of 20 stereographs made up mostly of views of black children with unflattering captions such as: "All Coons Look Alike," "Come Sebem, Come Lebem," etc.

Ms. Lynch contacted the library, and we were able to locate for her 17 of the 20 views in the series. Several were from the Holmes collection, and the rest were from the collections of John Weiler, Charles Ilgenfritz and the Holsteins.

Shola has just completed her thesis titled *The Coon Series & the H.C. White Company: Stereotypes, "Facts," and Perceptions*. A copy of her thesis has been donated to the library, for which we are most grateful.

The NSA has established the Oliver Wendell Holmes Stereoscopic Research Library, located at Eastern College, St. Davids, PA 19087. This library offers to researchers a large body of information on the history, development, and continued applications of stereoscopy. It contains early catalogs and trade lists of stereo photographers and publishers, a collection of books and periodicals (both antique and current) on stereoscopy and related photographic techniques, and a large study collection of both antique and modern stereo images.

Latest Gifts

Gary Mangiacopra: Article on the Linex 3-D Camera, Linex 3-D slides

Freeman Hepburn: Three photography books

Ron Paul Smith: Lenticular 3-D stamps

George A. Themelis: 4 books on maintenance & repair of 3-D viewers

Raymond Bungard: Glass stereo views & wooden storage box

From Our Purchase Fund

Reflected Light by Pamela C. Powell—a century of photography in Chester County

The Stereoscopic nude—1850-1930

Interactive Pictures II in 3-D

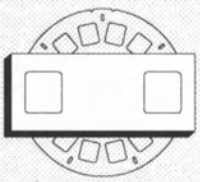
Through the Electronic Looking Glass

Our 19th Year! FREE

3-D Catalog

- ❑ Supplies for Stereographers
- ❑ 3-D slide viewers
- ❑ Print stereoscopes
- ❑ 3-D slide mounts
- ❑ 3-D slide mounting supplies
- ❑ Books about 3-D & in 3-D

Visit our World Wide Web Catalog at http://www.3d-web.com/reel/reel3d.html



Reel 3-D Enterprises, Inc.
P.O. Box 2368
Culver City, CA 90231 USA
Telephone: +1 (310) 837-2368
Fax: +1 (310) 558-1653
e-mail: reel3d@aol.com

BUY, SELL, OR TRADE IT HERE

Classified

For Sale

3-D DREAMCAPS. The world's only 3-D milkcaps utilizing the Chromatek viewing lenses. Kids love 'em! Destined to be collectibles. Send $3 to Dreamedia 3-D, POB 558, Round Lake, IL 60073.

3-D HOLLYWOOD NOIR, http://www.earthlink.net/~handsoftime/, reach 25,000,000 in North America and millions more worldwide on the internet! Free Classifieds! Full web services and pages available. Fax 213-483-1900, E-Mail HOT AD@aol.com

3-D MAIL/PHONE BID AUCTIONS. Hundreds of quality scarce and common View-Master packets, stereo views, Tru-Vue filmstrips and cards, realist images, comics, equipment, poster. VG to MNO condition. Satisfaction absolutely guaranteed. Send LSASE for auction lists #4, 5 and 6. Buying 3-D! Norb Schneider, 7245 W. Palo Verde, Peoria, AZ 85345, (602) 486-3721.

3-REEL PACKET BUYOUT from Canadian store. Scarce Mint, Never opened English/French language VM 3-reel packets produced by GAF (Canada) Ltd., c. 1977. A041-C Metro Toronto Zoo $25.; B383-C The Christmas Story, edition A $8.; B400-C Disney's Bambi, edit. A $8.; B525-C Disney's Donald Duck, edit. A $8.; B538-C Beep Beep, The Road Runner, edit. A $8.; H5-C Horses $12.; H9-C (new) Mickey Mouse Club $8.; H11-C Amazing Spider-man $8.; Postage: 1-3 packets $1; 4-6 pkts $2, 7 or more $3. John Waldsmith, 302 Granger Rd., Medina, OH 44256, (216) 239-1944.

AN ILLUSTRATED HISTORY OF VIEW-MASTER VIEWERS is available from 3D Book Productions, PO Box 19, 9530 AA Borger, The Netherlands. Send personal check of $55.90 for beautiful book by Mary-Ann and Wolfganf Sell. Contains six unique V-M Reels. Prompt air shipment!

ANTIQUE STEREO PROJECTOR - Bausch & Lomb Type 41/21/60, for Lantern slides. With original polarizing filters. With metal case. $1050/OBO. Harry Richards, (414) 242-0649.

ARTHUR GIRLING'S "Stereo Drawing - A Theory of 3-D Vision and Its Application to Stereo Drawing". 100 pages hardbound 8½ x 12. Stereo photographers are finding that the book applies equally to stereo photography and is a mine of information on methods of making 3-D pictures and viewing them. Written in non-technical language and profusely illustrated with B&W drawings as well as 11 pages of superb anaglyphs, this book is a must for the serious stereoscopist. Now available from NSA Book Service, 4201 Nagle Rd., Bryan, TX 77801. Price (including postage) $19.00 USA, Canada. Overseas add $2.00 surface, $4.00 air.

AUCTIONS - We have gone to a private mailing for our sales. If you are not on our list - You should be! Lots of great items coming up this year. Phone or send for details on how to get it for free. Tim McIntyre, 137 Nile Street, Stratford, ONT., N5A 4E1 Canada, (519) 273-5360.

For Sale

CENTERFOLD STARS now available in all their natural beauty in Realist format 3-D slide sets. This is adult rated material, publication quality, shot at the same time as photo sets for famous men's magazines. We stock color photos and 3-D slides of over 60 different amateur and professional models. Sample Centerfold 3-D set of 8 slides only $19.95, 16 slides only $34.95, (add $4 for viewer). Free illustrated newsletter with order ($5 without order), we pay shipping. These sets are hot, you must be over 21 to order or request information. Foreign orders add $3 per set, U.S. funds only. International Press Assoc., 100-E Highway 34 - Suite 115, Matawan, NJ 07747.

CONTEMPORARY STEREO PHOTOGRAPHS with archival prints, adhesives, mounts and sleeves. Views include Asia, Oceania and the Middle East. Send $2 for list. Photographic commissions accepted. Dale Walsh, 675 Crevier, St. Laurent, Quebec H4L 2V6, Canada.

JOHN WALDSMITH'S "Stereo Views, An Illustrated History and Price Guide" available signed from the author, $22.95 softbound, add $2.95 postage and handling. Please note: the hardbound edition is sold out. MasterCard, VISA and Discover accepted. John Waldsmith, 302 Granger Rd., Medina, OH 44256.

JUST RELEASED: 428 page book illustrating 19th Century Photographic Cases, Collar Boxes & Wall Frames. Over 1500 true sized pictures including all types of cases - Union, ;leather and paper covered, mother of pearl, hand painted, tortise, etc. All items listed with a rarity factor. Price guide included. %56.25 postpaid (domestic), (Cal. residents add $4 tax). Paul Berg, PO Box 8895, Newport Beach, CA 92660.

MEGALETHESCOPE with 8 views. $4500. Sidney Malitz, Box KH, Scarsdale, NY 10583, (914) 636-7825 (Lucid Antiques).

MY COLLECTION OF stereo projectors and cameras. Realist masks, green boxes, jigs, cutters, flashes, Zeiss-Ikon Sterikon, books, Grosz mailers. Tru-Vue outfit, Hollywood Real-Life studies. Send #10 SASE for list. Dr. Ed Prendergast, 735 Emerson, Denver, CO 80218.

As part of their membership, NSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words and additional ads may be inserted at the rate of 20¢ per word. Please include payments with ads. We cannot provide billings. Deadline is the first day of the month preceding publication date. Send ads to the National Stereoscopic Association, P.O. Box 14801, Columbus, OH 43214, or call (330) 239-1944. A rate sheet for display ads is available upon request. (Please send SASE.)

For Sale

SEND SASE for short list of stereo equipment for sale. Bruce Hanson, Box 89437, Honolulu, HI 96830-9437. I would like to buy the Exakta stereo attachments and will pay any reasonable amount for the complete set or individual pieces. I would also like to buy: Kindar or Hyponar lenses, Wollensak and Realist 2.8 and Custom Cameras, stereo daguerreotypes, and the Toshiba Stereo Camcorder. Fax: (808) 732-9761.

STEREO VIEW AUCTIONS. To receive occasional catalogs for auctions of stereo views, stereoscopes, and related items, send business-size SASE to: The Great American Stereograph Company, PO Box 381771, Cambridge, MA 02238.

STEREO VIEWER LENSES - Two wedge-shaped lenses, each molded and embodied in 1.5 inch square frame. Precision optical quality; build, experiment. $7.95 postpaid (USA), Taylor-Merchant Corporation, 212 West 35th St., New York, NY 10001.

TDC DELUXE 716 projector, case, etc., $425. VIEW-MASTER: camera outfit - camera, case, flash, cutter, 3 in boxes, all Exc++, $595: 24-inch Close-up attachment, ex case, box, call! POLAROID INTEROCULAR CALCULATORS from 1950s, for making (Hollywood) twin-35mm movies - call. BONUM film cutters (like HAMA), new boxed, $19. Nude slides, 1950s, from artistic to ???, accessories, etc. call. David (617) 254-1565. Late evenings (Boston).

THE SEARY M-8 Realist format heat sealer and mounter is back. Beautifully cast and machined in the US to assure highest quality seals and long life. Will take Pic-Mount heat seal mounts which are readily available. 110V, AC, satisfaction guaranteed. US prices: $225 plus $10 shipping, 100 mounts only $10, 300 mounts $27 (add $1/100 mounts shipping). Write for foreign prices or further info and picture. Send orders to: International Press Assoc., 100-E Highway 34 - Suite 115, Matawan, NJ 07747.

TISSUE SET, 24 cards: "La vie de Christ" by Adolphe Block, Paris/France, (missing #6). Sale or trade for other cards. Contact: Klaus Kemper, Kommerscheidter Str. 146, D-52385 Nideggen, Germany.

TRU-VUE SET FOR SALE. 16 strips and two viewers (one boxed) $75. plus $6. shipping. Send SASE for complete description of titles and conditions. Also have View-Master reels for sale/trade. I am looking to trade "O'Hare Field" VM packet (Ex++) for "Pan Am 747" in (Ex or better). Michael Cosentino, 6936 N. Overhill Ave., Chicago, IL 60631, (312) 594-9429. MCOZ@Genie.geis.com

VIDEO-Cleaning/Servicing Realist by Jim McDonough. Includes case, shutter, rangefinder. $29.95, S&H $3.95. AVR, 316 Boston Rd., Groton, MA 01450.

For Sale

VIEW-MASTER PERSONAL film cutter, near mint, $250 and I'll send you a copy of the instruction sheet free. TDC Project-or-View, really nice shape, working bulbs, $200 plus $30 shipping (it's bulky). Selectron changer for above or other TDC projectors $175 plus shipping. Charles Trentelman, 3556 Fowler Ave., Ogden, UT 84403-1123. Call (801) 394-0239.

WE HAVE PRODUCED European format (7-p) self-seal cardboard mounts. $13 per hundred plus shipping, free sample available. Shilo Teshima, 5-27-26-3c Minami-tanable, Higashisumiyoshi-ku, Osaka 546, Japan.

WOLLENSAK/REVERE top quality achromatic lenses, $15 ea. For viewer lens replacement or experimentation. Halogen frosted bulbs. Will fit in any stereo viewer (including Realist red-button, VM-D) and last for years. Uniform, bright, diffused white light. Transformers for battery-operated viewers. Adjustable, regulated, will power any 2.5V bulb. European-format (7-p) viewers for sale (Busch, Sterling, modified Realist/Kodaslide). Viewer repairs, 7-p upgrade, parts, literature. Reasonable prices (Realist red-button up to $100). George Themelis, 10243 Echo Hill, Brecksville, OH 44141, phone/fax (216) 838-4752 (late evenings/message), fj834@Cleveland.Freenet.Edu

Wanted

AUSTRALIAN STEREOS: Stereoscopic views of Murray River Scenery, 1862 by photographers George Burnell and E.W. Cole. Single cards or complete set (60). Ken Orchard, 462 Main Rd., Scarborough, New South Wales, Australia 2515.

BICYCLING & CYCLING. All stereos, photos, ephemera, medals, watches, memorabilia, etc. Lorne Shields, 131 Beecroft Rd. #2408, Willowdale, Ont., M2N 6G9 Canada. phone (416) 733-3777, fax (416) 733-9595.

BOER WAR-SOUTH AFRICA stereo views, books, memorabilia. Send title description, details, preferably photocopies to: John Rugge, PO Box 70, West Dover, VT 05356.

BUFFALO/BISON stereo views wanted, especially ones by N.A. Forsyth. R.M. Rowell, 4510 Gregg Road, Madison, WI 53705.

CHINESE IN AMERICA, Chinatowns Mauch Chunk (Pennsylvania), and Ghost stereo views. Send photocopies with condition/price. Kevin Yee, 29 Race Street, Jim Thorpe, PA 18229, (717) 325-3689 Email: china@cs7bbs.c0m

COLLECT, TRADE, BUY & SELL: 19th Century images (cased, stereo, Cdv, cabinet & large paper) Bill Lee, 8658 Galdiator Way, Sandy, UT 84094. Specialties: Western, Locomotives, Photographers, Indians, Mining, J. Carbutt, Expeditions, Ships, Utah and occupational

COLLECTOR WILL BUY your better stereo color slides (extras, duplicates, "bracketed" exposures) Realist, 7.8 perfs, state price, ship for approval; postage refunded both ways for non-usable; prompt replys. G. Rose, 524 N. Quaker, Alexandria, VA 22304-1827-07, (703) 370-1880; fax 370-9049.

DARIUS KINSEY - flat mount stereo views and large format only. Also material by Clarke and Clarence Kinsey. Alan Young, 404 Westlea Dr., Westfield IN 46074.

Wanted

DISNEYLAND View-Master 3-reel sets and Tru-Vue sets wanted. Dou Veader, 10165 Snowy Owl Way, Auburn, CA 95603.

FLORIDA STEREOS of historical value, especially Tallahassee, Tampa and Gainsville: Price and describe or send on approval; highest prices paid for pre-1890 views. No St. Augustine. Hendrickson, PO Box 21153, Kennedy Space Center, FL 32815.

GERMAN "RAUMBILD" 3-D BOOKS. These books have extra thick covers with pockets that contain the view cards and expandable viewer. Call Ron Martin, (206) 432-3282 or write to: PO Box 611, Maple Valley, WA 98038.

I BUY ARIZONA PHOTOGRAPHS! Stereoviews, cabinet cards, mounted photographs, RP post cards, albums and photographs taken before 1920. Also interested in Xeroxes of Arizona stereographs and photos for research. Will pay postage and copy costs. Jeremy Rowe, 2120 S. Las Palmas Cir., Mesa, AZ 85202.

I COLLECT VIEWS OF SAN DIEGO, California in Realist or View-Master format! Contact Dave Weiner, PO Box 12193, La Jolla, CA 92039.

ILOCA VIEWER and Arrow Viewer with tray-magazines. Best C/M DC/AC. Brent Barclay, c/o Muscle-Stress office, 43 W. Main St., Rte. 44, Avon, CT 06001, (203) 677-8422.

IOWA FLAT MOUNT stereo views. Buy or trade. Also "advertising ladies" cabinet cards from Iowa. P. Juhl, 832 West Side Drive, Iowa City, IA 52246, (319) 354-9356.

KOREAN VIEWS: Keystone 14074, 14077, 14080, 14085, 14086, 14087, 14090, 14093, 14095 and above; Graves #2, 3, 5, 6, 7, 9, 24 and above; Kilburn all views. John Sharrer, PO Box 8542, Coburg, OR 97408.

L. HENSEL - Hawley, PA and Port Jervis, NY; H.S. Fifield - New Hampton, NH. Send xerox & price to D. Wood, Box 838, Milford, PA 18337.

MARYLAND stereo views, also "Camp Life Army of the Potomac" series. Send xerox and price. Allen Polianski, PO Box 1042, Pasadena, MD 21122.

MICHIGAN, especially B.F. Childs and Schuyler Baldwin, also H.H. Bennett rafting views. We will buy or trade. Ken & Bonnie Williams, Box 458, Mattawan, MI 49071, (616) 375-2150.

MICHIGAN VIEWS, especially Kalamazoo and views by B.F. Childs. We are also seeking nonscenics by H.H. Bennett. We can trade or buy. Ken & Bonnie Williams, Box 458, Matlawan, MI 49071, (616) 375-2150.

MUYBRIDGE VIEWS - Top prices paid. Also Michigan and Mining - the 3Ms. Many views available for trade. Leonard Walle, 47530 Edinborough Lane, Novi, MI 48374.

NEWBURYPORT, MASS. stereo views by Meinerth, Moseley, MacIntosh, Reed and others. Buy or trade. Scott Nason, 12 Marlboro St., Newburyport, MA 01950, (508) 462-2953.

Wanted

OLD U.S. MINT, U.S. Treasury stereo views! Highest prices paid for stereo views I need of U.S. Mint, coining operations, paper money engraving & printing operations, U.S. Mint interiors, exteriors from Philadelphia, San Francisco, New Orleans, Denver, Carson City, NV, Dahlonega, GA, Charlotte, NC, mints, plus U.S. Treasury & Bureau of Engraving & Printing operations, Washington, DC. Please mail or FAX photocopy, with price and condition noted. I'll reply within 48 hours. Attn Dave Sundman, c/o Littleton Coin Co., 253 Union St., Littleton, NH FAX 603-444-2101, (est. 1945).

PHOTO LAB WANTED that will make prints from my Realist slides for me to mount on my Q-Vu mounts. Daniel Munson, 17811 Danielson St. #203, Canyon Country, CA 91351.

RAUMBILD book sets, zines, view cards of lighthouses, Washington State, Spokane, Seattle, Birds, Clockmakin, Indians. Copy of instructions for Kodak Stereo Camera, Image splitter for Canon A-1. H. Krauss, 10521 E. Cimmaron Dr., Spokane, WA 99206, (509) 928-5696.

RELATIVE SEEKING cabinet card by Coover Bros., Iowa City, IA. Reverse Identifies Samuel Coleman, Law Class '92 "Died lost and alone". P. Juhl, 832 West Side Drive, Iowa City, IA 52246.

SAN FRANCISCO STEREOS, ETC. Need pre-1906 Nob Hill mansions and/or views by Weed, Watkins, Taber, Muybridge, others. Michael D. Lampen, 310 Union St., San Francisco, CA 94133.

SINGLE VIEWS, or complete sets of "Longfellow's Wayside Inn" done by D. C. Osborn, Artist, Assabet, Mass., Lawrence M. Rochette, 169 Woodland Drive, Marlborough, MA 01752.

STEREO DAGUERREOTYPES; all kinds, all nations & subjects. Any condition. Ken Appollo, PO Box 241, Rhinecliff, NY 12574, (914) 876-5232.

STEREO REALIST 1525 Accessory Lens Kit for Macro Stereo Camera; Realist 2066 Gold Button Viewer; Realist 6-drawer stereo slide cabinet in Exc.+ or better condition (must contain Realist logo); Baja 8-drawer stereo slide cabinet with plastic drawers marked "Versafile". Mark Willke, 200 SW 89th Ave., Portland, OR 97225. (503) 297-7653.

STEREO VIEWS of American presidents from Andrew Johnson to Teddy Roosevelt. Send xeroxes with prices to PO Box 33, Waccabuc, NY 10597, or call (914) 666-8440 (w), (914) 763-3465 (h). Also wanted: Maine coastal views.

TOM THUMB WANTED! Researcher looking for images of General Tom Thumb. I am particularly interested in CDVs or stereo views produced by the London Stereoscopic Company. Chris Coenen, 245 N. Undermountain Rd., Sheffield, MA 01257, (413) 229-3323.

VIEWS OF GLASS MAKING industry, glass exhibitions, glass blowing, etc. Send info and price to Jay Doros, 780 Chancellor Ave., Irvington, NJ 07111-2997.

WOLLENSAK STEREO 10: I need a winding knob. Help! Steve Bezark, 1325 Wilmette Ave., Wilmette, IL 60091.

A LISTING OF COMING EVENTS

Calendar

April 20 (FL)
Orlando Camera Show, Holiday Inn Orlando Airport, Orlando, FL. Contact Nancy Green, PO Box 11267, Ft. Lauderdale, FL 33339, (305) 564-1022.

April 21 (FL)
Tampa Camera Show, Holiday Inn Ashley Plaza, 111 West Fortune St., Tampa, FL. Contact Nancy Green, PO Box 11267, Ft. Lauderdale, FL 33339, (305) 564-1022.

April 21 (IA)
Central Iowa Camera Club Foto Swap Meet and Seminars, Marshalltown Community College Conference Center, Marshalltown, IA. Contact Mary Jane Charlton, PO Box 253, Albion, IA 50005, (515) 488-2798.

April 21 (MD)
Chesapeake Antiquarian Photographic Society Camera Show, Sheridan Baltimore North Hotel, 903 Dulaney Valley Rd., Towson, MD. Contact A.P. Miller, 1335 Valley Brook Rd., Baltimore, MD 21229, (410) 744-7581 or Jack Dewell, (410) 461-1852.

April 21 (PA)
Pittsburgh Network's Annual Photo Fair, Berkeley Hills Fire Hall, 235 seibert Rd., North Hills, PA. Contact Monti's Studios/Network Prods., 844 Warrington Ave., Pittsburgh, PA 15210, (412) 381-3240 or (412) 487-6164.

April 27 (TX)
NSA SOUTH CENTRAL REGION SPRING MEETING, Lockheed Recreation Association, 3400 Bryant Irvin Rd., Fort Worth, TX. April 27, 9am to 4pm. Show & Tell, all formats. Easy access from any of the freeways in Fort Worth. Contact Bob Shotsberger, 4917 Cockrell Ave., Fort Worth, TX 76133, (817) 921-1439.

April 27 (WA)
16th Annual Pacific Northwest Sale, Swap and Show, Puget Sound Photographic Collectors Society. Contact Gary Sivertsen, 3800 Bridgeport Way West #343, University Place, WA 98466, (206) 565-9663.

April 28 (Quebec)
16th Photographic Flea Market, Montreal Holiday Inn, 6700 Trans-Canada Hwy, Pointe-Claire, Quebec. Contact Robert Tucci, 675 De Bearn, St. Jean-sur-Richelieu, Quebec J3A 1Y2, Canada, (514) 348-9184.

Correction:

Just how it escaped detection is a mystery, but the "Lana Tunes" mentioned twice in the SIS Update on page 26 of the Nov./Dec. 1995 issue is of course supposed to be *Looney Tunes*. Our apologies to Bugs, Daffy and the gang.

April 28 (IL)
Chicago Photographic Collectors Society 26th Spring Camera & Image Show, Ramada Inn, O'Hare, 6600 N. Mannheim Rd., Rosemont, IL. Contact Marv Chait (312) 262-5979.

April 28 (NY)
New York City Camera Show, Park Inn, 440 West 57th St., Manhattan, NY. Call (201) 478-1980.

May 4 (MN)
F-Stop Swap #37A Camera Show, NE Metro Technical College, 3300 Century Ave., White Bear Lake (St. Paul) MN. Contact Doug Erickson, 2200 W. 66th #204, Minneapolis, MN 55423, (612) 929-5245.

May 5 (CA)
Buena Park Camera Expo, Sequoia Club, 7530 Orangethorpe Ave., Buena Park, CA. Contact Bill Bagnall, 4044 Germainder Way, Irvine, CA 92716, (714) 786-8183.

May 5 (IN)
Camera & Computer Swap Meets, South Bend, IN, Century Center. Contact Roger Smith/Heirloom Images, 8863 E. Black Point Rd., Syracuse, IN 46567, (219) 856-3863, eves or fax anytime.

May 5 (MN)
F-Stop Swap #37B Camera Show, Holiday Inn-West, St. Louis Park, MN (Minneapolis). Contact Doug Erickson, 2200 W. 66th #204, Minneapolis, MN 55423, (612) 929-5245.

May 5 (NJ)
23rd Annual Ocean County Camera Club Photo Trade Show, Lakewood High School Gym, East 7th St., Lakewood, NJ. Contact Harold Kessler, 1195 Cecil Court, Lakewood, NJ 08701, (908) 363-8099 eves or Arthur Gitterman, PO Box 591, Old Bridge, NJ 08857, (908) 679-6536.

May 5 (NJ)
Parsippany, NJ Camera & Photo Expo, PAL Youth Center, Baldwin Rd. & Rte. 46, Parsippany, NJ. Contact Outdoors USA Inc., 210 Central Ave., Madison, NJ 07940, (201) 822-2395.

May 8 (IN)
South Bend, IN Camera/Computer Swap Meet, Century Center, South Bend, IN. Contact Roger Smith, 8863 E. Black Point Rd., Syracuse, IN 46567, (219) 856-3863, eves or fax anytime.

May 12 (CA)
Hayward Camera Show & Sale, Centennial Hall, 22292 Foothill Blvd., Hayward, CA. Contact Carney & Co., 231 Market Place #379, San Ramon, CA 94583, (510) 828-1797.

May 12 (FL)
Camera Exchange Show & Sale, Holiday Inn, Rt. 92, Deland, FL. Contact Florida Camera Shows, (904) 738-0549.

Upcoming National NSA Conventions

1996
Rochester, NY — August 1-5

1997
Bellevue, WA — July 4-6

May 12 (NJ)
Second Sunday Camera Show, Firemans Hall Parish Drive, Wayne, NJ. Contact Second Sunday Camera Shows, 25 Leary Ave., Bloomingdale, NJ 07403, (201) 838-4301.

May 18-19 (CO)
Denver Photographic Society's Camera Swap Meet & Show, Lakeside Mall, W. 44th & Sheridan, Denver, Co. Contact Larry Beneda, D.P.S., 7056 W. 3rd Pl., Lakewood, CO 80226, (303) 237-1514.

May 19 (MA)
NSA NEW ENGLAND REGION SPRING MEETING, Newman Auditorium, BBN Inc., 70 Fawcett St., Cambridge, MA. Starts at 1:45 PM Sunday with Mini-Trade-Fair. Meeting, Show & Tell, Auction at 2:45. Stereo presentation at 3:15 "3-D Beneath the Sea" by Ed Jameson. Contact David Berenson, 32 Colwell Ave., Brighton, MA 02135, (617) 254-4533.

May 19 (GA)
Atlanta Camera Show & Fair, Holiday Inn Northwest, I-75 & Delk Rd., Atlanta, GA. Contact Atlanta Camera Shows, Box 360033, Decatur, GA 30036, (770) 987-2773.

ŸMay 24-26 (OH)
Ohio Camera Collectors Society 34th Sale & Auction, Holiday Inn Columbus East I-70 & Hamilton Rd., Columbus, OH. Auction 5:00 pm Sat. Contact John Durand, Box 282, Columbus, OH 43216, (614) 885-3224.

May 26 (NY)
New York City Camera Show (see April 28).

Rochester

A Stereo Fix for '96

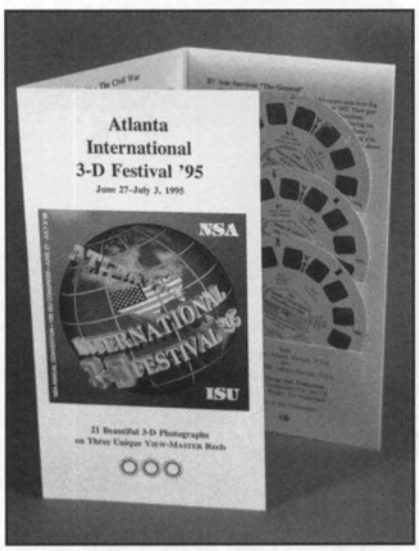
NSA Annual Convention

Rochester, NY • August 1-5, 1996

Holiday Inn Genesee Plaza / Rochester Convention Center

The Next Best Thing to Being There!

The three-reel View-Master packet for the Atlanta International 3-D Festival was designed and produced by 3-D Book Productions in the Netherlands and includes detailed text describing the scenes.



Reel A: Contemporary views by Atlanta Stereographic Association members Bill Walton, Larry Moor, Cynthia Morton and Clark Brown.

Reel B: The Battle of Atlanta commemorated through rare stereoviews.

Reel C: The Atlanta Cotton States Exposition of 1895, using some of the historic views seen in the Stereo Theater show, and the Invited Exhibit of the same name by Mike Griffith.

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American Social History and Social Movements

A Few Sale 5 (late Spring) Highlights:
Outstanding stereo - Western, Railroads, Indians, African-American, Mining •Lincoln ferrotypes and broadside •Wild West Shows incl. Buffalo Bill •Civil War photos incl. Indiana general tintype, fifer, autographed generals cdvs •Outdoor, Masonic, military, Black daguerreotypes and other fine photography

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Recently purchased lifetime collection plus other exceptional consignments: SLAVE SALE & RUNAWAY BROADSIDES; DOCUMENTS FROM 1802 VA SLAVE INSURRECTION; PHOTOGRAPHS incl. dag., ambros, tins, cdvs; ABOLITIONISM incl. pincussion, 1793 convention proceedings.

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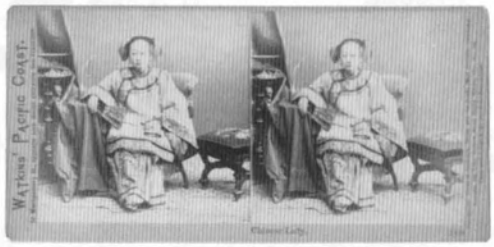
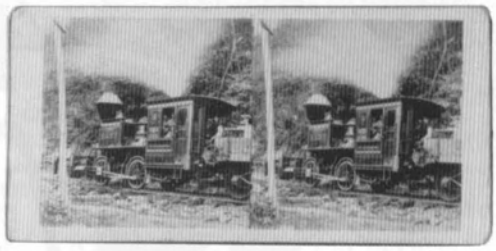
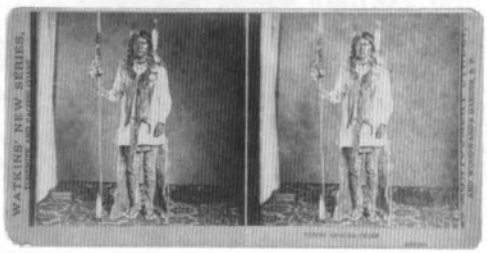
1. 

2. 

3. 

1. Watkins Pacific Coast Series - Chinese Lady. (Many other Watkins in sale.) 2. Locomotive "Baby," ca. 1860s. 3. Tonto Apache Chief

Good News from Europe for devotees of Stereo Photography.

3D-Magazin features up-to-date information about all aspects of Three-Dimensional Imaging:

- 3D Camera Tests
- 3D Projector Tests
- How-to's on all Aspects of 3D Photography
- Scientific Applications of 3D
- Stereo Viewers
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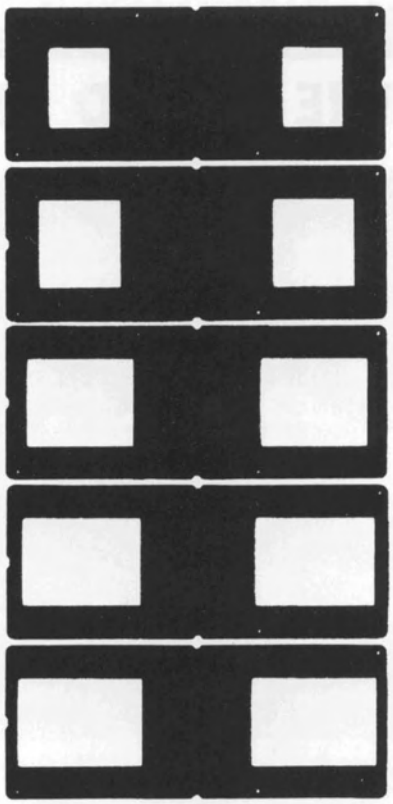


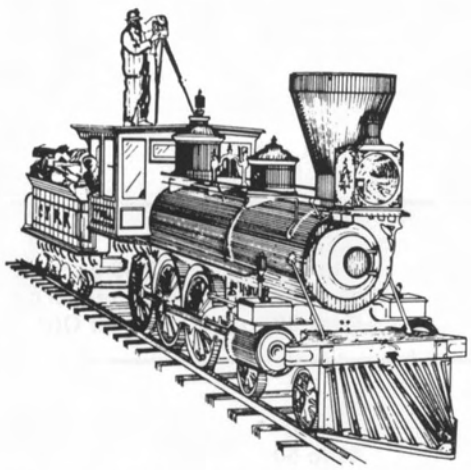
21 x 16
NIMSLO or
REALIST
ULTRA
CLOSE-UP

23 x 21
REALIST
NORMAL

23 x 28
EUROPEAN

23 x 31.5
WIDE

23 x 33
FULL-FRAME



ANNOUNCING

FROM
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THE RAILROAD PHOTOGRAPHS OF ALFRED A. HART, ARTIST

By Mead B. Kibbey

The California State Library Foundation is pleased to announce our publication of an important new photographic history book written by historian and National Stereoscopic Association member Mead B. Kibbey. Photo-historian and NSA President Peter Palmquist edited and introduced the book. Between 1864 and the driving of the Golden Spike in 1869, Alfred A. Hart took 364 stereos of the extraordinary accomplishment of the CPRR in building the railroad over the Sierra and across the desert from Sacramento to Promontory.

There are 556 illustrations including every one of Hart's 364 CPRR views and the text covers details of building tunnels, snowsheds and bridges with information on laying 10 miles of track in 12 hours and 19th century stereo production. This hard-cover publication is 12 x 9 inches and 240 pages.

ORDER FROM:

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Price $55.00 less 10% with this ad. plus $4.00 shipping. California residents add $4.26 sales tax

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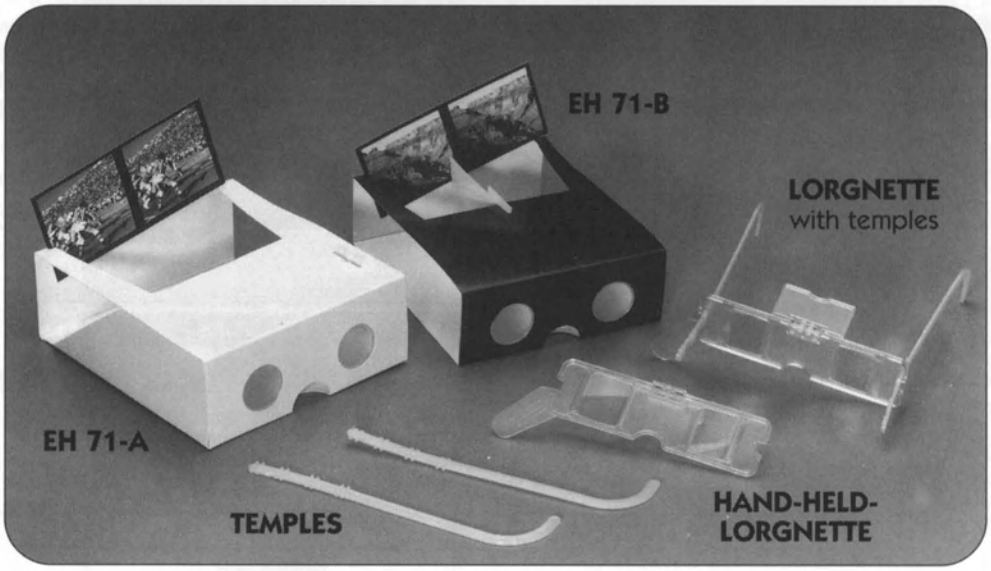
THE ADDED DIMENSION, INC



Now there are 3-D cardboard viewers that can be painted, decorated, assembled and mailed to show reproduction of your stereo views. There are two versions. Both versions view the European format of 6 x 13 cm and the American 2.5" x 5". For inexpensive reproductions simply make 71% whole card reductions of 3.5" x 7" Holmes-Bates cards.

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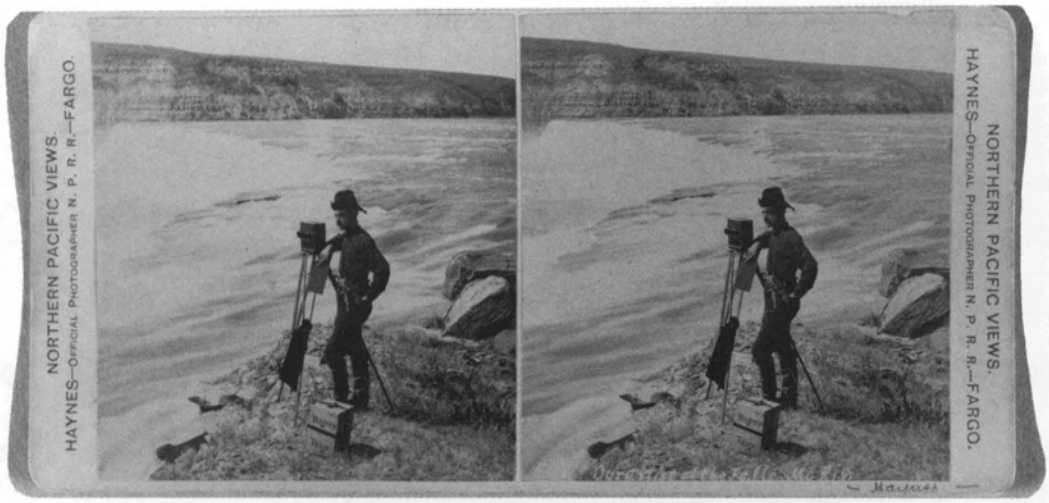
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F.J. Haynes "Our Artist at the Falls, Missouri River" (Portrait of F.J. Haynes with stereo camera.)

Our April 18, 1996 sale of photographs will offer
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19th & 20th Century

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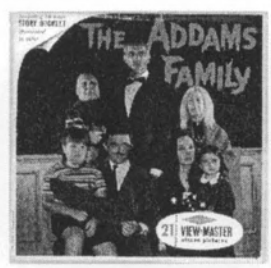

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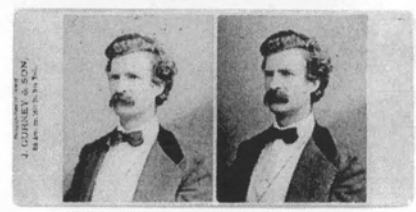
Sir David Brewster and his invention



Mark Twain

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1985 ROSE COURT Reel C Scene 1, "Rose Festival Princesses in View-Master Park." From 1973 through 1985, the View-Master plant in Beaverton, OR documented the activities of Portland's annual Rose Festival Queen and Court, including a tour of the plant, on special View-Master reel sets which were presented to the court. Scenes from several of these scarce reels appear in the View-Master column by Wolfgang and Mary Ann Sell on page 16.